

PAPWORTH, JOHN BUONAROTTI

**Hints on ornamental gardening: consisting
of a series of designs for garden buildings,
useful and decorative gates, fences, railings,
&c.**

accompanied by observations on the principles and theory of
rural improvement, interspersed with occasional remarks on rural
architecture

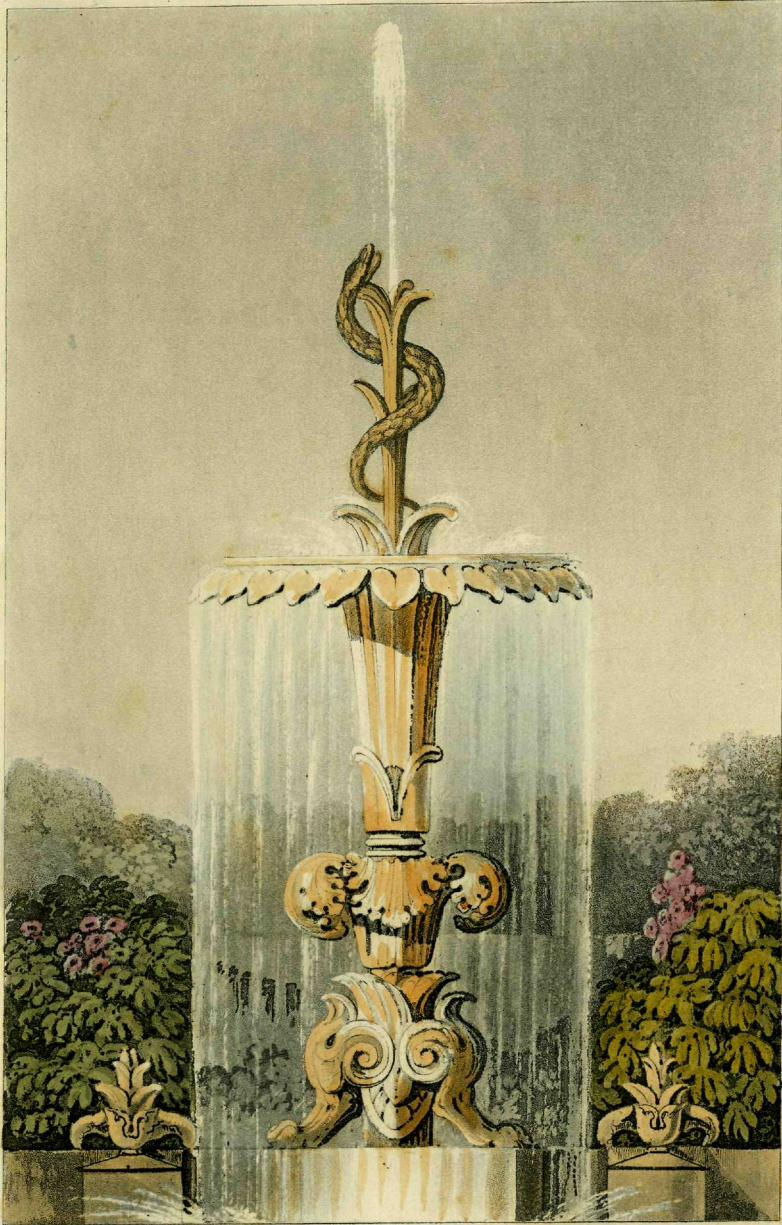
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1823

Hints

ON

ORNAMENTAL GARDENING,

&c. &c. &c.



A FOUNTAIN.

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HINTS
ON
ORNAMENTAL GARDENING:

CONSISTING OF
A SERIES OF DESIGNS
FOR
GARDEN BUILDINGS,
USEFUL AND DECORATIVE
GATES, FENCES, RAILINGS, &c.

ACCOMPANIED BY
OBSERVATIONS ON THE PRINCIPLES AND THEORY OF
RURAL IMPROVEMENT, INTERSPERSED WITH
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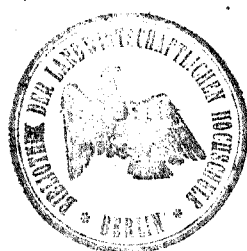
ON
Rural Architecture.

BY
JOHN BUONAROTTI PAPWORTH,
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AUTHOR OF RURAL RESIDENCES, ESSAY ON THE DRY ROT, &c. &c.

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PREFACE.

THE circumstances which produced the Work entitled—
“RURAL RESIDENCES,” by the same Author in 1818, have
also been the parents of this Essay.

During the years 1819 and 1820, the following designs for
Garden Buildings were presented to the Public in the Repository
of Arts, immediately succeeding the “Rural Residences,”—
which subject related more to the theory and practice of such
buildings than of Garden Improvement. From the patronage
bestowed on that Work the proprietor of the Repository is now
induced to publish, in a collective form, the “Hints on Orna-
mental Gardening,” and so as to produce an accompanying
volume, in doing which, many additions have been made,
and the deficiencies in part supplied, which necessarily be-
longed to the first desultory manner of publication.

Like the former Essay—this Work “neither affords nor
assumes to afford information to the Architect:”—its pretensions
are limited to the desirable task of shewing to those persons,
who have as yet thought but little on the subject, that Orna-
mental Gardening is amenable to the *principles* of Pictorial Art;

PREFACE.

and that no better result is to be expected from the mere efforts of caprice and fancy in this, than in any other, in which they may be substituted for the offspring of cultivated imagination and sound judgement.

J. B. P.

10, *Caroline-street,*
Bedford-square.

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ORNAMENTAL GARDENING.

ALTHOUGH the love of rural scenery and the capacity to enjoy it, are universal and common to man, there seems to have existed from very early times, as general a desire, to controul the operations of nature when near the vicinity of his dwelling, and a zeal to apply the pictures of his fancy in substitution for its simple excellencies. The ancient records of gardening bespeak that its principles were not then sought in nature herself, nor was it the practice to assemble for its creation the chaster beauties of landscape, but rather, constraining them to assume fantastic arrangements, forms and effects, to treat nature as subservient to art, and so as to constitute features wholly unlike the surrounding scenery of the country. The gardens alluded to by classic authors were of this kind—and such of the ancients as prided themselves on excelling in the business of the garden, although not insensible to the beauties of nature when seated beyond the confines of their abodes, rather founded their claims to admiration on the evidences of their geometrical skill in ornamenting their grounds, and in the labour and expense of perfecting them, than in cultivating the genuine materials of rural beauty; as if the profusion of graces with which nature had surrounded them had created satiety, and that they were therefore no longer capable of estimating her charms.

Amongst the Romans this abandonment of nature for these offsprings of fancy was carried to great excess, and with them,

probably, began the practice of clipping evergreens into grotesque and artificial forms so long the disgrace of modern times; the Italians, the French, and the Germans long followed the Roman example; and the Dutch, with equal zeal, applied a similar practice to the singular circumstances of their country.

In England, the study of rural improvement has long employed the attention of men of science; and it has consequently passed through several stages of practice in its way to the eminence at which it has arrived, making the *English Garden* a model, imitated by every country in Europe. Not more than a century ago, however, the same formal style prevailed here as in other countries, and in which the interferences of art were so prevalent that every material of garden-landscape submitted to the operations of the geometrician. At that time the site of a garden was preferred in proportion to its flatness, unless terraces and flights of steps were proposed as embellishments, and irregularities of surface were only desired as they afforded real opportunities for introducing them. At this time high walls shut in the flower garden, and shut out the views—avenues were adopted as important vistas and placed in every direction—square fields, bordered by trimmed hedges, occupied the intermediate spaces, and which were relieved by circles, parallelograms and polygons disposed as ponds and canals and placed in symmetrical order all over the domain. As a feeling for the liberty of nature began to dawn, the little wood and wilderness were permitted to become features in the arrangements; but as yet the former was simply an assemblage of trees compactly planted in precise order and carefully trimmed; so the wilderness, also a little wood, was regularly disposed into alleys, converging to one or more centres, decorated with stone ponds and leaden statues; and were further diversified by serpentine paths traversing the wood and intersecting the alleys in their circuitous progress to the spot whence they commenced—thus

producing a labyrinth without intricacy or variety, and to which every cross path was an effectual clue.

The style of disposing the materials of a country residence, was considerably improved by Kent the architect—it was, however, but a modification of the former practice, which was not departed from until Brown, adopting nature for his model, selected the favourable, the beautiful and the striking features of rural scenery, and studiously congregating them about the mansion, formed thence a landscape scenery that seemed to be the work of nature herself, although carefully cherished by the hand of man. The more scientifically to obtain the end in view, Mr. Brown sought in the works of the poets and of eminent painters, for those descriptions and delineations of pictorial beauty, which being realized in landscape art would become strikingly engaging: hence the terms *picturesque* and *landscape-gardening* are commonly applied to such dispositions of the ground, water, trees, shrubberies, &c. as the painter would prefer as objects wherewith to compose his picture. The terms at least were of natural birth, and they point out the chief means by which the transition was so rapidly made in designs for country residences, in which the stateliness of former times was superseded by the simple graces of nature.

As the progress of science is always gradual, it was not to be presumed that the new manner should be pure and wholly unmixed with some of the defects of the preceding style: and we ought therefore to expect that something of the former practice should be discovered even in the best works of Mr. Brown. There is indeed much evidence of those trammels, but it may exist because he could not at once stem the obstructions thrown in his way, by prejudice and by ignorance, both of which every innovator on public taste has to contend with, and to conquer. These however cannot abridge the well earned fame of our “great

self-taught predecessor," as Mr. Repton terms him, and who for himself established a reputation in the art, of no less eminence.

In Mr. Brown's arrangements, an undulating surface of ground was sought and improved to such natural slopes as were calculated to produce variety and grace; and on the most commanding he usually placed the mansion, supporting it by shrubberies on the sides and in the rear, through which the walks were conducted, so as to be immersed in shade, occasionally opening to the park or landscape in favourable points; and in this particular he pursued something of Shenstone's practice in his arrangement of the Leasowes—whose object it was to lead the visitor by similar means to chosen spots prepared with suitable foregrounds, and commanding varied and contrasting prospects of picture-like effects.

Water formed a leading feature in his designs, whenever Mr. Brown had suitable means of employing it. This he conducted through the park as a small river, so as to be conspicuous and decorative from the principal apartments of the house—its banks were gently sloped—bridges, cascades, and islands formed its chief embellishments; and its effect was heightened by the plantations that were scattered over the whole park, and which he surrounded by another called a belt, supported by large masses of plantation where the property was extensive enough to permit it, and through them he formed a boundary drive or walks so as to permit extensive exercise within the limits of the local property.

The road of approach was made to traverse a considerable portion of the park in a sinuous progress to the building, and so as to favorably display some of the leading features of the design. It was embellished and supported by the plantations, through some of which it was made to pass, and by bridges as it crossed the river, until nearly approaching the mansion the

view at once opened completely with bold and striking magnificence. The wild as well as the polished characters of scenery were cultivated as varieties in the arrangements; and decorative edifices and ornamental works were distributed over the whole as objects of embellishment and pleasure.

To the advantages afforded him by the labours of this ingenious improver, Mr. Repton, who may be said to have succeeded to his attainments, was qualified to superadd those of highly cultivated taste; he possessed also a quick perception of the defects presented to his view in spots requiring his aid, and in an eminent degree, an aptitude of appropriating the beauties of nature in substitution for them.—He readily perceived the necessity of connecting the works of art with nature, by gentle and almost insensible degrees, thus harmonizing the landscape with the buildings—for without such care the one appears to be a trespasser on the property of the other, and in the conflict the mind is offended or perhaps disgusted.

To harmonize these operations of art and nature, the landscape with the building, or the building with landscape, as the case may be, requires considerable skill; and on this important subject Mr. Repton's works cannot be consulted without benefit; and they are highly valuable as means of teaching how to look at nature and to comprehend its beauties, for there are many persons who never having directed their attention to such observances are in effect, suffering a species of blindness: for as its beauty conveys no kind of intellectual gratification to them, they are incapable of appreciating and of enjoying its charms.

When however the mind becomes familiar with the sources that produce these delights, and make the observer no longer indifferent to the perfections of natural and ornamental scenery, every truth that tends to establish principles in the art, is received

by him with interest, and if he be about to congregate around him a portion of the excellencies that he has feelingly admired, he becomes anxious to do so with correctness and with taste. In doing this he has to avoid the errors of others, and also those of his own prejudice, and which present, perhaps, more effectual obstacles to his success.

With a view to forward these very interesting enquiries, the hints contained in this volume were suggested, and as the theories on which they have been formed have also been supported by practical results they are offered with some degree of confidence to the public, the more particularly as they are unconnected with certain *systems* of proceeding in the art of landscape improvement, which tend rather to teach by a formula of rules than by an exercise of the understanding.

It would be a fruitless attempt to harmonize the landscape with the building, if their characters were incongruous with each other—they must be associated therefore with reference to the characteristics of each: that is to say, the cottage with rustic or rural scenery—the villa with the beautiful—the palace with the grand, and the castle with rocks, rugged or alpine scenery, with the forest and the bolder products of nature.

It has been properly observed of the rustic as it relates to character—that it is simple and inartificial; a mixture of the wild with unstudied cultivation, although not enough of the latter to have produced the pastoral enjoyments of life.

Of the rural—that it is accompanied by marked evidences of civilization and a desire to possess convenience and comforts, with such embellishments as are not expensive or allied to luxury.

Of the beautiful—that it is expressed in gaiety and luxuriance, by an easy gracefulness of forms and parts, and that its qualities are lightness, neatness, symmetry, regularity, uniformity and propriety.

And of the grand and sublime—that actual magnitude, solemnity and simplicity are its essential qualities.

All these admit of an infinite modification, consequently both in architecture and ornamental gardening, the *principles* inherent in the several characters, must be applied with appropriate discretion, rather than according to any system of rules, and which indeed, are otherwise rendered inapplicable in almost every case in which the character of the place or subject is consulted, by some local circumstances.

In building, the site of the dwelling has always been considered of the first importance, and to this point too much consideration cannot be given, for the aspects of the apartments,—the views to be obtained—the requisite shelter from the winds,—the drainage, and many other equally important objects are to be settled; and when done, the offices have to be arranged, and the planting if not already existing, to be performed, or perhaps, completed.

It was the practice formerly to exhibit the house, as standing alone in the cube-formed nakedness of its construction; the offices were placed behind the dwelling, and planted out so as not to be visible from any distant point of view below the plane of their stations; whilst no tree was permitted to interrupt the prospect of the house itself, which occupied the broad green field with an undivided empire, except indeed that vestage of a yet earlier system still remained—the avenue, and which contended with it for importance; but this practice is now judiciously abandoned

by every professor of the art, and there is little doubt that in a few years the many excellent houses that are existing and so circumstanced, will be benefited by the privileges which in the improved practice has been given to nature.

In new erections the architect considers the house, the offices and the plantations as a great whole, which he combines with a view to create picturesque effects in every point of view, whether near or distant. The plantations support and contrast with the building, which by the shrubberies is carried forward until it blends naturally and gracefully with the landscape, that seems a surrounding domain, increasing its effect, and offering the products of its fertility.

Evergreens are very extensively used in pleasure grounds because they exhibit a scenery in the adverse seasons of the year, that is very agreeable and not to be obtained without them; they should however be varied by ornamental shrubs of the deciduous kind, and by trees of delicate foliages, of which the acacia, the laburnum and the sumac are useful additions, as are also the early flowering trees, as the almond, the scarlet cherry, and such ornamental growths as do not belong to the orchard. Extensive walks, and in some instances drives, have been clothed with evergreens, and with considerable effect; but these are only proper when the domain is of so great an extent as to admit it without an injurious abandonment of the deciduous kinds, for unless they are relieved in the chief points by those trees that experience the more decided changes natural to the seasons of the year, the eye would experience satiety, however grateful it might feel for the verdure they afford at those times, in which nature is usually deprived of her foliage.

Their beautiful freshness in the Spring—the gradual bursting of the buds of every kind of deciduous tree, the progressive steps



by which they advance from day to day—the blossoms that they bear, and the full luxuriance they attain, are delightful occurrences that may not be dispensed with—even the change of colour that transpires as they become mellowed in the autumn, and fall into “sear and yellow leaf,” greatly augments the interest we take in them; besides, the broad and bold masses that they form in the scenery, the flowing outlines and deep-toned shade that they project, add considerably to their interest when in masses; and when occasionally in combination with each other, they are varied, contrasted, and opposed in colour, form and substance. It will hence be seen that evergreens are not substitutes for those beauties beyond the vicinity of the dwelling, where indeed they are precious to us, at the time in which they are most needed, and where they became almost a part of our domestic furniture.

It must have been noticed by every observer of landscape, that when distant ground slopes, and forms an extensively inclined plane, that the masses and groups of trees upon it, are exhibited with much greater effect, than could occur, if the surface had been nearer to a level; and when it is continued in bold undulations, that the display is benefited.

In contemplating a place so formed and wooded, the spectator naturally says to himself—“how admirably a house would occupy the spot I see there;” and the imagination readily converts the scene from that of landscape only, to a habitable residence; and so when we are about to build in such a place, it is proper first to view it thus at many points, until the mind is satisfied with the station proposed, and afterwards to visit the identical site and observe if it be also one that can be with propriety adopted, taking into consideration the views it commands—the aspect and shelter it could obtain—the conveniency

of roads, water and drainage, and all the local circumstances necessary to the health, comfort, and pleasure of the inhabitants.

When this is satisfactorily concluded, the style and character of the house and offices should be studied, so that they shall be suited to the occupancy and to the surrounding scenery.

Towards placing the house well there are many and highly important points that deserve serious attention, some of which will be noticed in the course of this work, particularly those which relate to its site, and the relative advantages that occur to both house and ground when they are mutually considered.

Similar attention must be given to the aspects of the several fronts so that the apartments may be conveniently situated and benefited by the changes of the day.—The morning rooms to be cheered by the east and southern sun, the dining room to have a cool aspect, and the offices, if possible, to be placed to the east, that they may have the benefits of early light and warmth, and of coolness during the later part of the day.

Of the domestic offices something needs to be observed respecting a late practice of placing them beneath the level of the ground, under the chief apartments of the house.—This is injudicious on many accounts: it subjects the house to ill scents, and much noise, and is often fatal to the health of servants, who are thence afflicted by the cold and damps that must accompany that arrangement. But this is not generally suspected to be a necessary consequence, because in London the houses are, it is said, so circumstanced in almost every instance; this is however a mistake arising from a want of knowledge regarding the original formation of the streets of the metropolis, the pavements of which are in general eight or ten feet above the native soil.

Thus it will appear that although in London houses, the offices are in general below the level of the street pavements, they are, nevertheless, above the surface of the original platform, and beneath which the drainage is effected—the pavements are elevated by vaults and other, altogether, artificial means, so that in front and rear they are preserved from damp, and ventilated by areas, and on either side they are connected with other buildings, and so screened from all damp, except such as may arise from the ground on which they stand, and which may be prevented by passages of air beneath the floors, and by inserting into the walls adequate means to arrest the progress of the damp, that are otherwise raised in them by absorption.

If in a country building, the offices are placed beneath the house, it almost of necessity follows that they are also below the level of the natural ground, and subject to the damp arising from the land springs which the walls intersect, and which although in some degree checked by surrounding areas, cannot be wholly arrested. For such reasons, if none other existed, the offices should be apart from the house, but when it is considered that the comfort of servants, is greatly abridged by thus banishing them from a due proportion of light, air and prospect, and that the offices, when viewed as adjuncts to the chief building, may be made useful in the general composition of the scenery, they should be conclusive; and particularly, as upon a view of the comparative costs, they would be found less expensive.

The arrangement and connection of the chief apartments should come into early consideration, as much of the after enjoyment will depend upon both.

Until the formalities of earlier times, and the restraints to which females were then subjected by erroneous notions of decorum, were abandoned, the chief apartments had their

stations over an elevated basement above the ground floor; so that they were completely separated from the ornamental grounds, that in their appearance somewhat resembled our present kitchen gardens—flowers being substituted for esculents, and trimmed hedges for fruit walls; and affording very little temptation to frequent visits they were therefore used only at certain periods of the day for exercise and air, and with as much ceremony and preparation as if far removed; but as society improved in liberal sentiment, and became more civilized, the fair sex was enabled to repossess their equal share of social freedom, and were permitted the exercise of that brilliant intellect which is their inherent property.

On the instant the models of our buildings partook of a corresponding improvement, and they have advanced in elegance and social convenience to the present day.

The chief apartments are now therefore placed on the level of the ground, and have free access to the lawn or terrace by casements that descend to the very floor. This has been attended by the introduction of colonnades and verandahs that throw agreeable shade on the apartments, and which become new ones for occasional reading or study: it has also drawn the conservatory from its heretofore distant station and connected it with the dwelling, ultimately blending it with the garden, while its lawns and walks, no longer separate and distinct, admit the hourly enjoyment of both, and certainly afford by this juncture a large portion of healthful and pleasurable occupation.

Amongst the changes that have resulted to architecture from this amendment in society, and by which it is so largely benefited, the library has not escaped as material a transformation. It was formerly placed in any retired part of the principal floor,

or in some almost inaccessible nook, and as far from the drawing room as possible, as if wholly unsuitable to female occupation and only to be consulted by the grave, on abstruse points of gloomy study, and which admitted no feminine participation.

All this is altered—the library is now in daily use—it is one of the chief apartments; it is a room of morning study, and of evening reading and recreation; its contents have been augmented by productions in the Fine Arts of every description, and would rather seem devoted to the most refined class of intellectual attainments than to monastic seclusion, which formerly seemed to “possess it merely.”

The connection of the principal apartments by means of central folding doors communicating from room to room through a whole suit, is another improvement that has given great elegance and rendered very large apartments the less necessary, because they are now capable of being occupied together.

When placing the dining room it will immediately suggest itself that the neighbourhood of the kitchen is a proper station, that it may be served and attended readily and without the necessity of subjecting the house to the savours of the meats, which although a necessary consequence of good fare, is not agreeable after it has been enjoyed, nor to those who have not been partakers of it: indeed, the recommendation of the Author of the “Social Day,” to remove after dinner from the dining room to an adjacent one, for the dessert, would be attended with much comfort.

“The banquet o’er * * * * *

The adjoining room the fruit supplies,
And to fresh air the party rise;
Nor wait the encumbering cloth to clear
Ere sought another atmosphere.”

In the original construction of a house, preparation should be made for supplying the whole with warm air—not with a view to heat the apartments, but to warm the vestibules, corridors, passages and staircases sufficiently, and to disperse over them an agreeable temperature; by this precaution much after expense will be prevented, and the object obtained in the most perfect manner: without ample means of doing this, the rooms are rendered uncomfortable every time the doors are opened, besides that it is otherwise difficult to raise the temperature of a room equally, or to prevent the annoying or dangerous drafts of cold air that occur in the winter season.

The chief apartments arranged, and it being shown that the domestic offices should not be below the level of the ground, it is necessary to consider where they should be placed, in doing which it will be proper to remark on the several ways in which they have been disposed from the time in which we adopted the Italian practice after the designs of Paladio.

In imitation of some of his Italian villas, the offices of domestic use were placed on one side of the dwelling as a wing, and the stable offices were made to form a corresponding one on the other side, by which the front was extended to considerable length. At that time the pleasure ground, as might be expected, was composed of stately walks, avenues, and trimmed hedges enclosing formal little paddocks, and ornamented with vases, figures, and other similar decorations. This was the prospect from the front apartments of the house: at the rear was placed the ornamental garden, connected with the building and encompassed by walls or wall-like hedges; it was usually of a square or oblong shape, intersected by crossing paths arranged with mathematical precision, and ornamented with ponds, canals, terraces, ballustrades, steps, vases and figures; and the parterres planted in the forms of scroll foliages, and any fan-

tastical device of the imagination—prospect and natural landscape scenery was at that time entirely out of the question.

The desire of introducing a novelty, and as a vast improvement, the vista became multiplied into several avenues, cut as it were through a wood for roadways, or for prospect openings, and radiating from the windows of the apartments; the wings which heretofore were often made to project considerably became unsuited to this design, because they only permitted distant objects to be viewed in a directly straight forward course.

The wings were thence abandoned—and by congregating the offices behind surrounding and garden-like walls, they were collected together on one side of the house, and further concealed by rows of trees marshalled before them, in military order. By this arrangement another portion of the building was open to participate in the improvement.

So soon as the stately formalities of the first style became invaded, fresh innovations poured fast upon it; and as it was soon perceived that variety of aspect brought additional comforts and added cheerfulness to the mansion, it was assumed that by some ingenious contrivance the four sides might be disencumbered of buildings, so as to admit the more varied changes. This led to the practice of placing the servants rooms on the level of the ground, occupying a basement, over which were the chief apartments; and as the avenues were found to be conductors of the winds, from whatever quarter they might blow, new arrangements were adopted as chance or fancy directed, until the introduction of another improvement.

As it required about twenty-four external steps to ascend from the road to the hall, and to descend from the saloon to the garden, the house was not approachable by females except in

fair weather, and the garden could not be conveniently visited at any time.

This was however in part remedied, although at the expense of stateliness, by having private doors and staircases for more convenient entrance from the basement, but this was found to be an imperfect arrangement: the porticos and steps were of no use, and all greatness of effect was destroyed by the sub-entrance and secondary staircase, and by their close connexion with the servants rooms.

During these changes the improvement of the garden was making rapid progress: Men of taste and feeling had laboured to introduce natural scenery—and when the stately formalities of style had been so far trespassed on, the introduction of another style occurred, in which the offices were dismissed to the rear and planted out, as it is called—so that being enveloped in a thick plantation in the middle of the property, the house alone, was visible to the observer. This was Mr. Brown's manner.

The grounds at this time were surrounded by plantations called the Belt, and the park, so termed, if of sufficient extent to preserve deer, was spotted over by round masses of trees, called clumps. This manner pleased for a while, but it was still imperfect.

Ornamental gardening had now proceeded so far as to be established successfully against the prejudices in favor of the older styles, and the field was open to unrestrained improvements; and since they were no longer to be expected from the linear and systematic practice, they were judiciously sought for in nature, and as at this time, the best apartments were taken from their elevated pedestals and put on the level of the ground, the

servants rooms were necessarily placed as adjuncts: for it rarely happened that they were received into the house itself, although certainly, there were instances of that arrangement. But as the end at which they were placed was usually as much concealed as possible, and as they subjected the house to many inconveniences, with those which attended the formation of the design, arising from differing altitudes of the apartments—some being for state and others for common purposes; besides the difficulty of making the apertures for windows conform to both, the practice was superseded by the foregoing method of placing the offices, although indeed, each was occasionally adopted by Mr. Brown.

When Mr. Repton commenced his practice, he perceived that much remained to be done toward perfecting the art, by deducing principles from nature, as well as in imitating her works:—that nature and art required to be blended together with more propriety and grace, than was exhibited in the former systems; and that the offices were capable of becoming auxiliaries in effecting that object, and towards creating picturesque effects.

Exercising his painter like qualifications, Mr. Repton soon combined the offices with the plantations, and brought them from their accustomed seclusion into view, because of their usefulness in encreasing the richness of the composition, and to lead to and support the chief building, by giving it accompaniments in its own kind and character. They were in part, concealed however by the plantations, to lessen their seeming magnitude, that they might not collectively trespass by comparison on the more important claims of the dwelling, as also to screen offence, and shut out the operations of their several departments,

The practice of admitting the offices to bear a part in the composition, has been attended by several advantages. The house is now viewed as a principal attended by a retinue of subordinates, that are evidently necessary to its rank and accommodation, of which they ought to exhibit satisfactory assurances. They admirably blend themselves with the plantations in the home scene, and thence make way for the introduction of ornamental buildings and other decorations, which without such gradual connection would seem obtrusive and inappropriate.

Much of controversial and of critical acumen has resulted from the several changes that have taken place in the progress of landscape gardening; and in consulting authors on the subject, it is proper to be familiar with the several stages in the advancement of the art, and to know the practices of the day in which they were written, or it is very probable that the censure intended for one practice, will be applied to another system, and prejudices created in the mind that may not be easily removed; for it has been no uncommon usage in the discussion, to substitute opinion for judgement, and liking for propriety.

Where truth has been sought in principles, then only is the result worthy of confidence: it is to such examinations as those adopted by Mr. Payne Knight, and others who have deeply reflected on the subject, that taste is actually indebted, and by which the public judgement is benefited.

With a view to exhibit the practice of the present day in architectural arrangements of the dwelling, and in ornamental gardening in a spot of corresponding magnitude, the general plan, Plate I. is introduced, and to which the following observations refer.

The house is approached by a line of gravel road winding up the slope of ground on which it is placed, in the way naturally chosen to surmount an ascent, and so that the offices would be seen between and above the plantations as they are passed. The house itself would be occasionally viewed through the intervening masses of trees, and the grounds gradually open to an increased display, towards which its elevated terrace in front would contribute; besides affording an ample platform on which the building would stand, and the carriages turn about and find a station, when attending for visitors.

The terrace would become a means of uniting the building with the grounds—removing the field-like approximation of the lawn in the spot where the objection commonly existing would be the most apparent; and from this platform the scenery would have a varied and park-like effect, although limited in extent, in comparison with those obtained by the spectator when within the south apartments. From these a considerable expanse would be viewed, varied by the undulating forms of the ground, and enriched by the masses, groups and single trees of the foreground, middle and distances; and by the enlivening effect of the water, which would be viewed up its course in the most favorable manner, to create the interesting display of which it is so eminently capable. From this point the whole prospect towards the south is composed in exact imitation of the natural scenery of a park, commencing at the evergreen plantations of the foreground, and terminating in the distant prospects which the country might afford; and to which the park character is united by the wilder plantations near the boundary of the property.

In the adjoining apartments toward the west, and in the rear of the building, a new character is created: the windows sheltered by verandahs, open to the level of the lawn, in which

complete seclusion from the park is obtained by a boundary of evergreen shrubs overhung by the most ornamental trees, and varied for the purpose of embellishments, by colour, by blossom and leafage. The lawn is disposed in flower-beds, and from its situation is capable of affording shady or sunny walks at every hour of the day.

Against the wall which separates the lawn from the kitchen garden, a corridor and conservatory is placed, and in connection with it an aviary and pheasantry. This corridor being entered from the vestibule, it would lead the spectator forward to a considerable length, and until he would arrive at the rosiary. Along this extensive line of covered way, statues, vases, plants, and other embellishments of art and nature might be placed to advantage, and receive the protection of ample shelter.

The rosiary at the extremity of the avenue is circular, and contains in the centre a fountain, and receptacles for gold and silver fish. As this little garden is formed upon the projecting point of the hill on which the house is placed, it commands views of the surrounding country, and towards the south, that of the home grounds, in which the water becomes a leading feature. It is in these selected spots in the neighbourhood of the house that evergreen shrubs are chiefly placed, and about which walks are planned for the purpose of being benefited by verdure in all seasons of the year. By these means, buildings and works of art are embellished and connected with landscape scenery—and, being mixed with trees of the deciduous kinds, they may be made gradually to yield their compact and deep-toned effects, and insensibly unite with the park arrangements.

The walks about the house are disposed both for variety of scene, and to obtain warmth or coolness as the season or the day

may permit ; these are assisted in their object by alcoves, seats, and verandahs so placed as to afford the benefits required.

The kitchen garden forms a part of the arrangements for walks in the accompanying plan, and it is so connected with the pleasure grounds that it may be entered from several parts of them. This circumstance to many is not of value—but although the kitchen garden is not arranged for pleasure or display, its usefulness and perpetually changing culture, is not without its charms and therefore should not be estranged from the neighbourhood of the pleasure gardens: besides as the course of walk should properly permit every spot appropriated to interesting purposes to be entered, the kitchen garden may fairly claim the privilege. The walks communicating with the distant grounds, depart from the home plantations in various places.

In the front, descending the hill by the road of approach, a path passes the lodge and proceeds in concealment until new prospects are obtained by openings into the grounds, and sometimes towards the country. From this line, which may be termed the boundary path, others diverge, leading into the park and to certain points by shortened routs ; these should be chiefly mown, except when they speedily return into the boundary line.

To prevent the too obvious appearance of passing near the enclosures, the plantations must generally have sufficient depth to hide them : with this precaution, and by changing the direction gradually, and at interesting objects amidst the intricacies of the scene, the visitor may circumambulate the place unaware that he has so nearly approached its confines.

In varied spots in the course of the walks, ornamental seats, alcoves, temples, bridges and aviaries may be presented to the eye, being at once useful and pleasing ; and as the path would

lead to contrasting effects of scenery, these should be designed and disposed accordingly—remembering always, that suitability is the essential quality to which each will be indebted for approbation, and that the accompanying scenery must be harmonized with them.

From what has been said and from a knowledge that a vast variety of study and information is necessary to create a residence suited to a man of taste and fortune, it is evident that the architect ought to possess the qualifications both of the painter and the sculptor; and the power of combining the theories of art with scientific excellence. This is not, however, generally understood—nor is it generally known that the profession of an architect is separate and distinct from that of the builder; and that the latter is dependent on the architect for the higher qualities that adorn his works.

Architecture, which embraces every feature relating to the residence, is both an art and a science; or rather, is a science over which art presides: the knowledge required is derived from so extensive a field of study as necessarily to make the attainment extremely difficult, and the application of these to practice is of a no less arduous nature: hence the Greeks, who understood the art, distinguished the architect from the builder. To him the design was entrusted, and the executive parts were performed under others, but subject to his inspection and controul as it is now with us. He was an artist of the first class—skilled in design and all the principles of lineal composition—professedly a sculptor, and a painter in every qualification, except in indeed, what is called handling or treatment of the material—for a thorough knowledge of the arrangement of colour is essential to his pursuit.

Such should be the architect—endowed with a capacious grasp of mind—full of imagination—extensively versed in the mathematics—in the principles of art and science, and practically an artist. Not so the builder:—the demand made on his time by the execution of the detail is imperative for all that he can bestow upon them ; the purchase and arrangement of materials, the government of numerous work-people, the financial cares and his calculations in matters which involve either profit or loss, fill up every moment of his leisure, and leave him no time to devote to the depths of study, or the theories of art.

Thus it will appear that architecture in the proper sense of the word, is “ less dependant on physical than intellectual skill ;” and that the architect is he only, who is absolutely an artist in his profession, and that the builder’s duties belong to the execution alone.

Milton’s use of the term architect, as quoted by Dr. Johnson, is figurative, and implies creative power in its highest signification, it would indeed have partaken of the bathos if it had held none higher than those of the bricklayer or mason ; and Sir Henry Wotton, himself an artist, defines the architect to be “ a professor of the *art* of building,” as he would have defined the builder “ a professor of the *science* of building.”

These observations are made as essential to the object of the work, as stated in the preface—for until the public discriminate between the labours of the mind and those of the hand—between works of mere fancy and those of sound judgement, every bricklayer, carpenter or mason, will assume the distinction due only to the artist ; nay, every man will become “ his own architect :” at least few will doubt his qualifications for the task, so long as he remains unconvinced of his folly.

This mistake in the public mind, and perhaps the consequent suspicion of architectural capacity in England, has given encouragement to a practice of adopting the edifices of the ancients for all places and for all purposes, and which is not only repugnant to good taste, but to common sense, and has allowed the privileges of the architect (only so by his powers as an artist and scientific superiority) to any workman who will "abandon his mind" to pilfer from Stuart or Dègodez, and who will shamelessly condescend to pile up or crowd together the product of his larcenies, and call upon the world to admire his ingenuity in doing so.

Improved knowledge and better taste will not long yield to such delusions. Let our architects, who have the opportunity, by the execution of public works display the powers they possess, in a few real and legitimate works of art, founded on the *principles* that have been the objects of their research, and architectural felony will cease to be ; because the public will no longer permit themselves to be the dupes of artifice, and the deluded receivers of stolen goods.

ON THE ARRANGEMENT OF GROUND FOR
IMPROVEMENT, AND FOR THE DISTRIBUTION
OF ITS BUILDINGS, GARDENS, &c.

PRESUMING that every spot of ground, possessing reasonable extent and good soil, is capable of conversion to the purposes of rural and elegant enjoyment, and the proprietor having resolved on the style of building he will adopt for his habitation ; his next proceeding should be to have the whole intended improvements fairly drawn on paper, so as to embrace the complete arrangement of every part. It is from foresight of the numerous difficulties to be removed, advantages gained, and deficiencies to be supplied consequent on this practice, that makes an early employment of the artist in Architecture and Ornamental Design demonstratively conspicuous, even at the commencement of the undertaking. The errors that otherwise occur and afterwards admit of no remedy unless by immense sacrifice of property, are secretly lamented by thousands of persons whose knowledge, so dearly bought, would be as generally communicated, but that each is unwilling to proclaim the great mistake he has committed in placing too implicit confidence in his own unaided powers ; and without this experience it rarely happens that the individual is doubtful of his ample qualifications to excel, because it is always easier to “please his own *fancy*” than to satisfy the understanding of himself or of others. The celebrated Earl of Burlington, so eminent for his taste, having failed in his first effort to accomplish his views, ensured his reputation by the employment of Kent, the architect, to whose taste and scientific knowledge in the sister arts of architecture and landscape improvement, he afterwards confided the arrangement and perfection of his works, and in doing this he set an

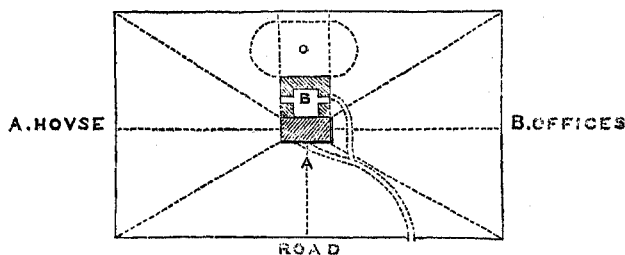
avowed and praiseworthy example of candour and good sense to every architectural amateur.

It is wholly impossible to devise rules that shall be universally applicable to every site, character, and circumstance of a place, but, as hints for due consideration, there are some so useful towards forming the general plan, that they ought not to be omitted. Foremost amongst which are those for the

SITUATION OF THE HOUSE.

The site for the house itself must evidently have the lead of every other part, and too great care cannot be taken that it shall be well placed upon the ground by which is meant that it shall command all the advantages that the spot itself is capable of affording, with such others as are to be obtained by views, openings, or shelter from the adjacent country, and from apartments so situated as also to receive the highest possible benefit of aspect; the mansion having free, and well regulated connexion with its offices and gardens. A supply of water and the means of quick and ample drainage from all these, are no less important considerations; and indeed, amongst the wise ecclesiastic builders in our own country, and with the architects of Rome and Italy, it was the first.

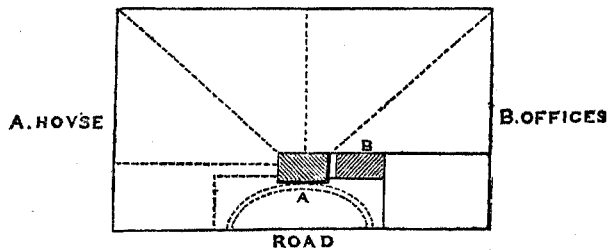
If the quantity of ground be but of moderate extent, unless very small indeed, it is evident that it would be generally injudicious to place the house in the middle of the property,



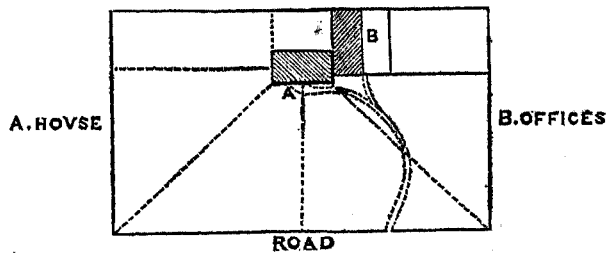
because its situation being nearly equi-distant from its boundary,

as shewn by the dotted radial lines, the means of producing variety would be limited; and the very principles of art forbid that quantities and distances should nearly resemble each other, except where symmetry is indispensable.

Should the house be placed in front of a similar spot of ground,



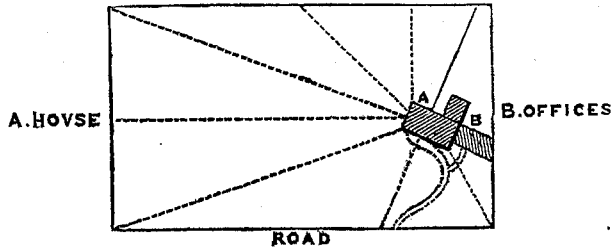
and unless the offices are removed from the house, the distances become more equal than in the former case, and the approach is wholly dispensed with, although a feature capable of producing advantageous sensations in the mind of the visitor, as it leads him irresistibly to anticipate greater claims on his respect, yet in store for it, in the remaining parts of the arrangement. On account, also, of expectations so raised in traversing the approach, it cannot be judicious to seat the house deeply in the plan,



for the visitor in his progress towards the house, having surveyed the greater part of the grounds; the anticipations of extent or beauty still further interesting his imagination, cannot be real-

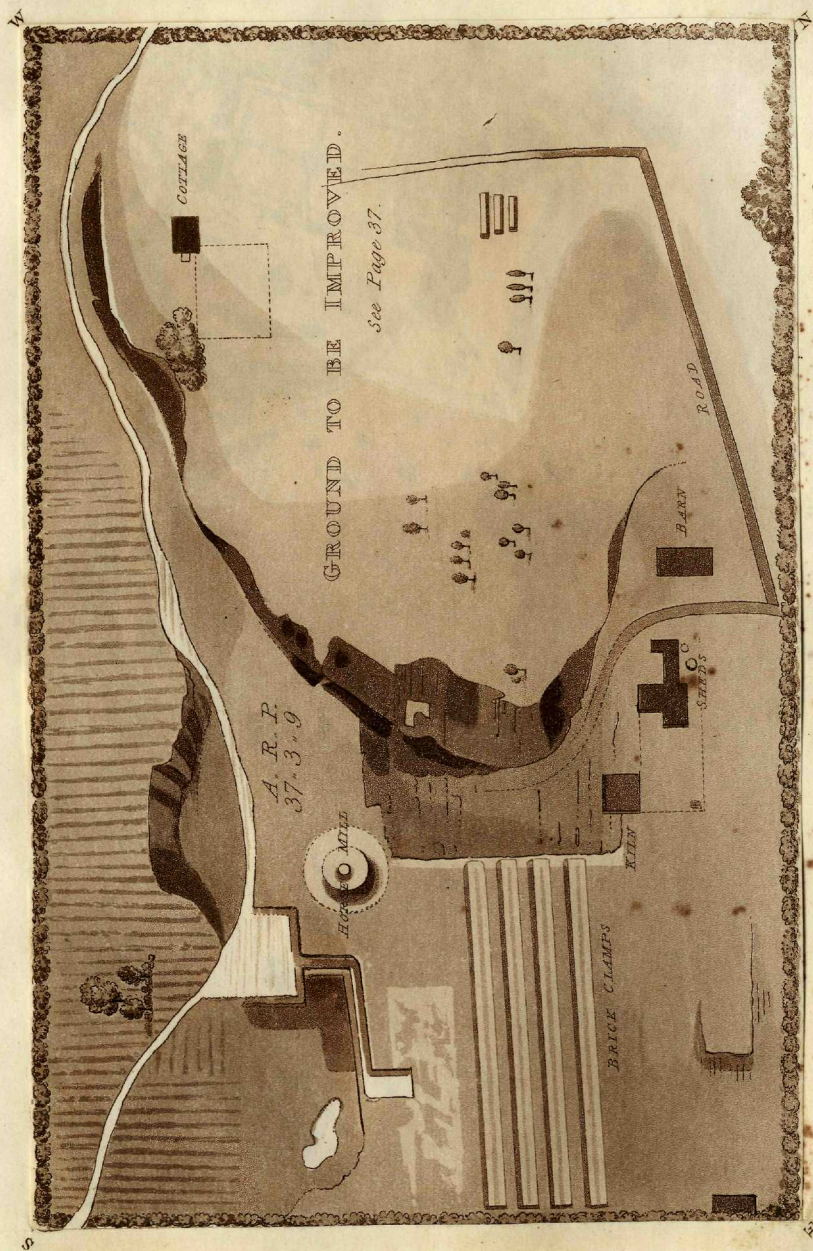
ized, and he constantly returns by the road he came, disappointed or disgusted.

When the house is situated near the side of the property,



and as is exhibited more at large in Plate I., all the objections before stated are thereby avoided.

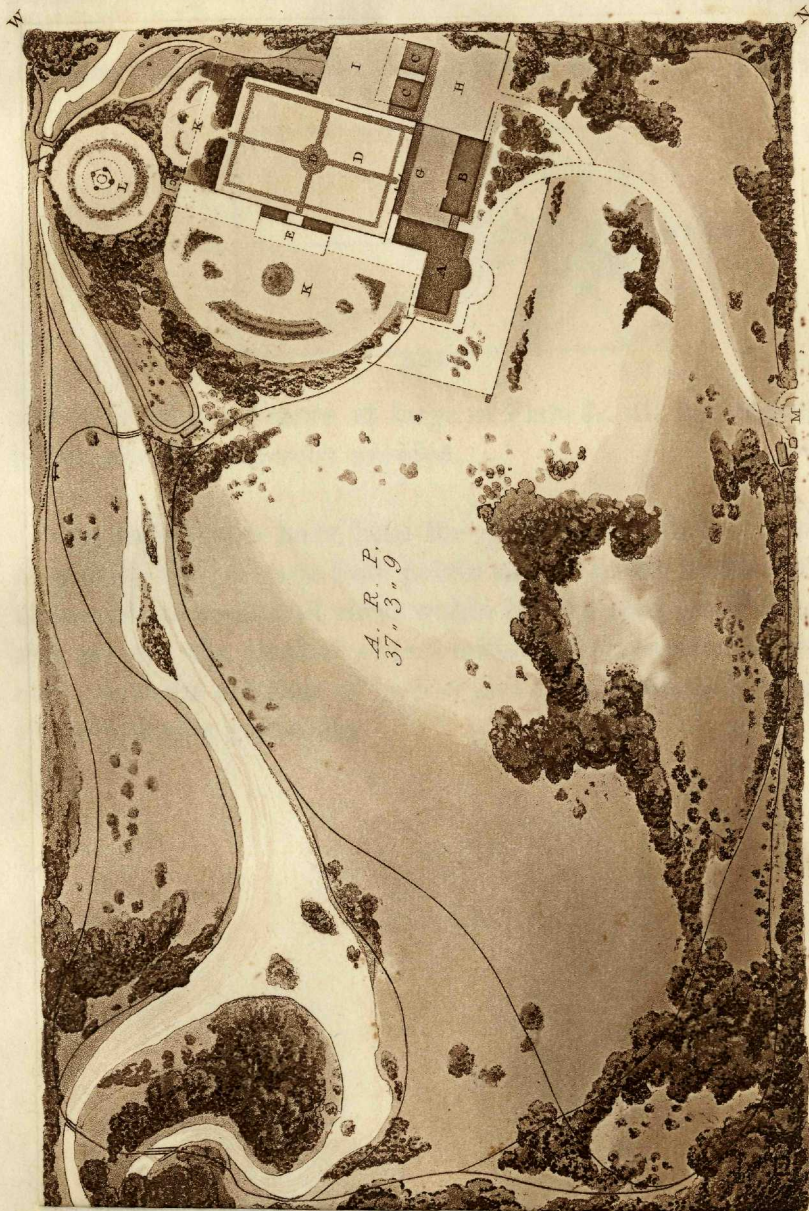
The radial lines have here the greatest length that can be obtained; they diverge from points situate in the building most favourable to command views within its own compass of domain, and present the amplest opportunities for ornamental improvement, and the creation of variety and change which is essential to perfection in gardening.



G Kitchen Yard.
H Stable Yard.
I Adon Ground.
K Flower Garden.
L Rectory.
M Entrance Gate.

A GENERAL PLAN.

A The House.
B Office.
C Stable.
D Kitchen Garden.
E Conservatory.



A The House.
B Office.
C Stables.
D Kitchen Garden.
E Conservatory.

A GENERAL PLAN.

G Kitchen Yard.
H Stable Yard.
I Alder Ground.
K Flower Garden.
L Rustary.
M Entrance Gate.

PLATE I.

A GENERAL PLAN.

UPON the principle laid down in the last diagram, the general plan represented in the annexed plate is formed. The shadowed surface indicates that the ground is undulating, and that the house is situated on its highest point, sufficiently in view from without, and capable of commanding its own domain; the fly leaf shews the circumstances of the spot prior to the improvement suggested.

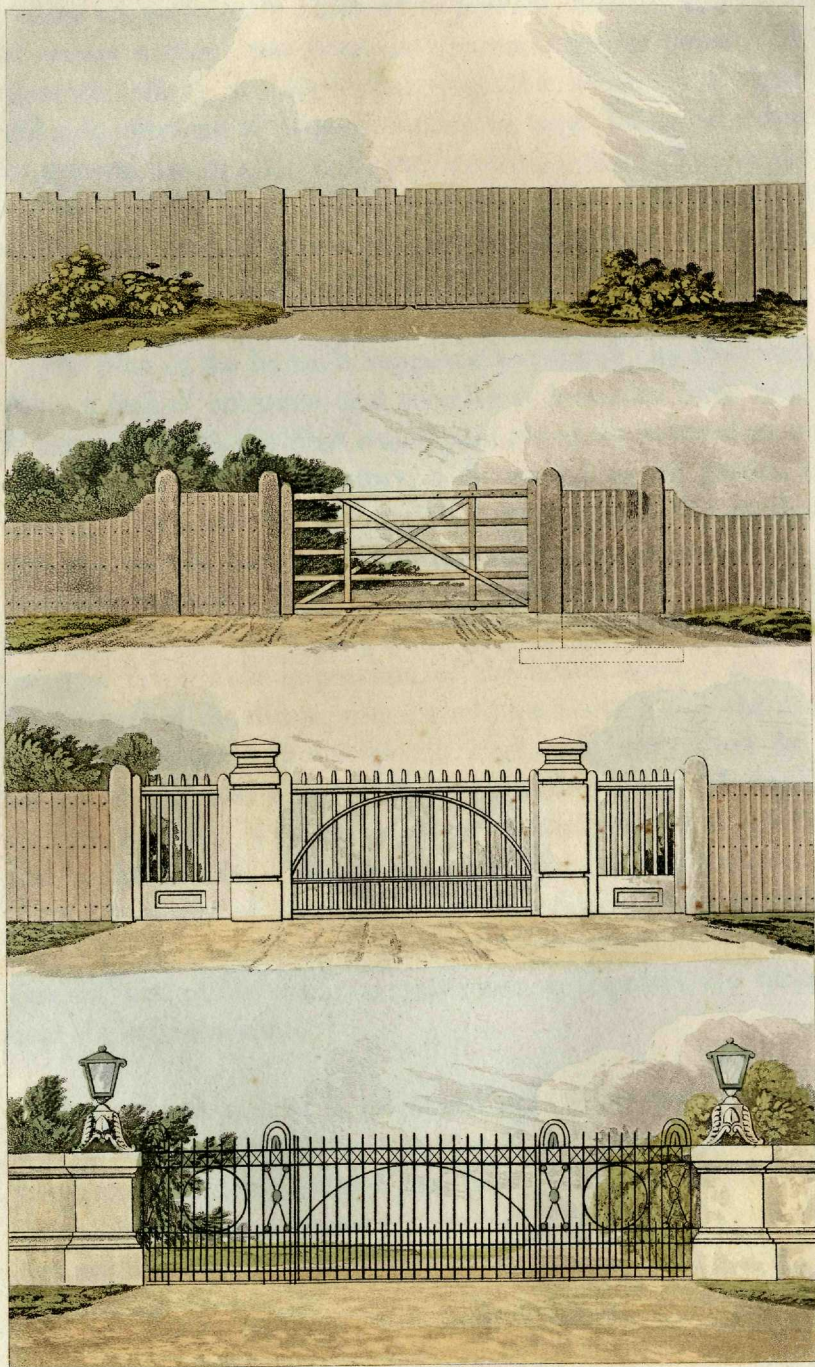
Although the ground was not of the precise form or proportion of the engraving, suiting it to the page has not altered its character. A large barn or stable was situated near the present lodge, and the lower ground was wholly occupied by the manufacture of tiles and red pottery; which, in the course of the workable strata, materially added to its undulations, and increased a small running brook to irregular holes and ponds. As the design of such a property, small as it is, naturally leads to the chief points of arrangement for every other of similar and even lower class of pretence, and as it will be found useful to apply to a plan occasionally during the several discussions; to this plate reference is made for the purpose of ocular illustrations of such points as may be advanced, and in this inspection the advantage of forming a general plan of every part, in the first instance, may thence perhaps more forcibly present itself to the proprietor of an estate who is desirous to improve its features scientifically and with taste.

This plate exhibits the house so situated that its aspects are good, and the views as extensive as the ground permits. The

stables are sufficiently removed to prevent offence, and are easy of access without too near an approach to the house. The domestic offices are separated from the house by a corridor and side entrance of communication to both, being an entrance for general use in addition to the central portico. The servants' entrance would be at the end of the offices next toward the stable yard, and so approached by the branch of road leading to its gates.

The plan of the house is supposed to contain, on the ground-floor, a hall of entrance, and corridor or breakfast room beyond it, through which the view would pass along the covered avenue, commanding the conservatory, and onward to the garden and rosiary. The hall being from its aspect necessarily in shade, and the objects beyond becoming splendidly illumined by its southern exposure, they would be striking from the contrast, and produce a cheerfulness of effect very desirable towards exciting a favourable impression of the house upon a first visit. The aspect of the dining room would be North East; the drawing room presents to the South East, the best aspect for its occupancy; it has also openings beneath a verandah towards the South West; a spacious gallery for statues, models, pictures and books is added in the rear, but connected with the drawing room by means of the intermediate corridor: it opens into a covered way, communicating with the flower garden, the kitchen garden, and stable yard; a coat room and pantry are situated near the side entrance.

The kitchen garden is so placed as to allow immediate communication for the gardener to the flower garden, the kitchen yard, and the melon ground, and this is in close connexion with the stables: whence its very important materials of cultivation are supplied.



GATES AND FENCES .

PLATE II.

GATES AND FENCES.

THE subjects of this engraving demand early consideration, for, until the property be secured from injury and depredation, it is in vain to plant: hence the first suitable moment should be taken to secure the plantations proposed to accompany the inclosure. This rural screen from offences without, should be liberally executed—a partial removal for advantages of prospect being rapid and easy; but its deficiencies can only be supplied by a lapse of years, always to be regretted.

The annexed plate represents designs for gates and fences, progressively advancing in degree from simple park paling to the decorated iron work suited to the villa or mansion. Thus the first design represents an oak close fence gate in two modes of execution, that on the right is embrasured by using pales of unequal lengths alternately, that to the left is straight, and is therefore less liable to the injuries which frequently occur when the palings are unsupported by each other, and the strong oak fillet that is usually applied to the tops of this example, firmly uniting them together.

The second design is for a field gate of considerable strength and novel form; it is suited to a farm house or other building in that degree of pretension.—The hinge side is strengthened by double posts, according to the dotted lines, and on the right is a hand gate to correspond.

The third example is suited to a villa or manorial house, and is applicable to any country dwelling, where ornamental embel-

ishment is sparingly introduced : this is wholly constructed of wood.

The succeeding and last design is of a higher class, and is proposed for execution in iron. Stone walls, in regular courses, should accompany these gates, at least for a considerable distance, and a small lodge would properly be placed near them.

As the adaptation of boundary fences must very much depend on the materials afforded by the country or neighbourhood of the improvement, so should the gates correspond in design and character ; when the materials are wood, then a light form is admissible ; but when stone, and perhaps in large and solid blocks, are to be used as walling and piers, iron gates or more substantial forms and constructions become necessary.

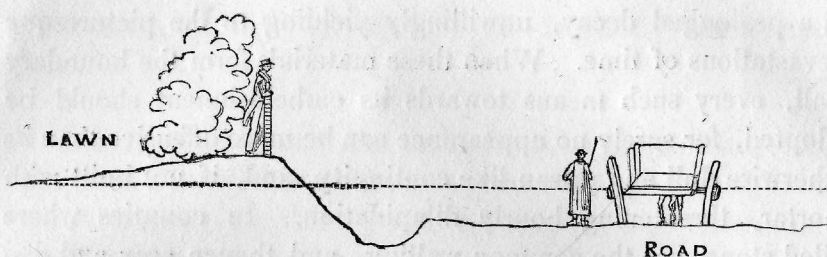
Fences in rural situations are improved in characteristic appearance by ample cloathing afforded to them by ivy, bramble, and such defence from pressure by cattle, as can be supplied by thorns, hornbeam, birch, and alder, according to the suitable nature of the soil—these also assist in partial concealments of the fence, which are essential to a pleasing effect, because, by otherwise exhibiting itself as a mere boundary, the mind of the spectator too readily recognizes limitation and restraint. It is true that oak fences are subject to premature decay, when not exposed to the free approach of air, but on the other hand, these means greatly protect them from wet, the destroying operation of stormy winds, and the injuries permitted by an easy approach to them ; and when decayed, they often support the paling as effective fences for many years.

The painter and the poet, have not failed to profit by the scenic beauty of the ivy-capped tower and wall, whether of brick or stone, richly and harmoniously stained by mosses, and venerable

in a prolonged decay, unwillingly yielding to the picturesque devastations of time. When these materials form the boundary wall, every such means towards its embellishment should be adopted, for surely no appearance can be more offensive than its otherwise dull and prison-like continuity, and, if not built with mortar, threatening hourly dilapidation. In counties where piled stones are the common walling, and thence scar and disfigure the face of nature there, much of the deformity might be concealed by the beautiful and legitimate veils with which vegetation could be made to over mantle them.

The desire of seclusion renders it necessary that small properties should be effectually screened from public roads; but when gardens are situated in parks, their boundaries should not be permitted to exclude the advantages that the park scenery is capable of affording, or give the spectator reason to suppose that the proprietary is subdivided.—Parks being in themselves sufficient separation, generally, to ensure seclusion to the garden, the traveller has reason to expect from the liberal proprietor that the park fence shall be no more an interruption to his prospect than is sufficient to guard the property, confine his stock, and exclude the impertinent intruder: for there is nothing so fatal to the beauty of the road, as the fences and walls that confine his views. Boundary fences, near public roads, are of several descriptions, suited to the size and nature of the property, and constructed according to the object desired, as mere wood paling or park fencing, brick or stone walls upon level ground, or fences or walls raised on banks with a trench outward.

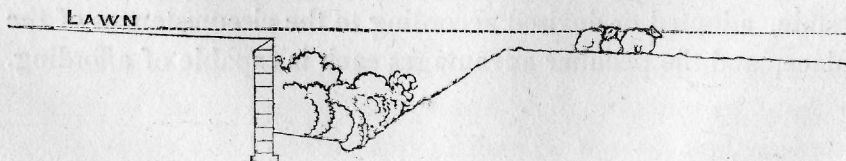
A great variety of means may properly be used in the same estate, adopted or devised according to the circumstances of the place, and the peculiar advantages each is capable of affording.



This form permits a person within to overlook the road, whilst it wholly excludes the view of the passenger, and avoids the offence of a high wall. The rear and side fences of a property may generally be formed in a way less hostile to landscape, by hedges and ditches with open wood posts and rails, until the natural fence is capable of affording more ample protection. Pieces of water and any other rural means analogous to the general character of the spot, may be used for this purpose; and when there is an opportunity of commanding a distant prospect, or of overlooking a fine and fertile country, similar modes of separation may be used, and which are also more generally applicable to internal separations of the domain.

FENCES OF SUBDIVISION.

Many contrivances have been resorted to for the purpose of separating ground so that the appearances of confinement or restraint shall exist in the least possible degree—this in the immediate vicinity of the dwelling is absolutely needful, if cattle are at any time pastured near it. Mr. Brown and the improvers of his day, adopted the Ha, ha! by which contrivance no actual division appears when the lawn is viewed from the house.

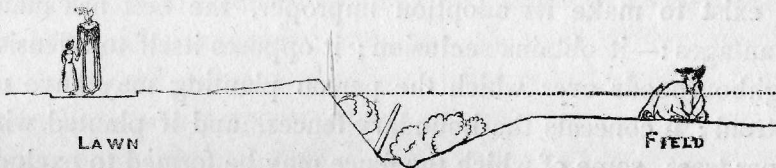


The late Mr. Repton preferred the terrace with a parapet or ballustrade, when adopted in conformity to the style of the place:



he considered it to be the best security against cattle ; and, as the different growth and appearance of the lawn and the park verdure will always manifest a division, he preferred the honesty of its avowal to the most ingenious substitution possible ; particularly as the terrace gradually harmonized the building with the grounds, and gave dignity, variety and effect to the whole ; these, however, are only suited to large properties, where the loss of ground, or view of it, can be well spared.

The sunk fence is a substitute for both in small grounds ;



the iron or invisible fence is a good separation ; and when a few sheep only are the tenants of the outer lawn, a wire fence in front of the house will be still less obtrusive.

A difficulty has always existed where the pasture was of such extent as to need subdivision for feeding stock—this, too, has done much towards the banishment of paths to the extremities of the ground, making them accompany the enclosure in one unvaried round, without hope of speedier return from its remote parts than is afforded by the already trodden circuit line of its boundary. If a path be made so as to separate a paddock, and it is desirable that the view shall not be interrupted by

plantations, nor by the offence of a double railing, the object may be attained by a trench in the way of a sunk fence on one side of the path, and by an iron open fence on the other; thus enclosing the path between them, by which means it is secured from the approach of cattle, and the paddocks completely separated. And if, in the execution of the path and trench, care be taken to elevate the ground towards the spectator, so as to conceal them, the light iron fence only is exhibited; which, if well disposed, will rather be ornamental than otherwise.

ON BOUNDARY PLANTATIONS.

Boundary Plantations should be made so soon as the fences for their protection have been completed.

It has been a practice to surround the whole domain with a plantation thence called its Zone or Belt, and where a park does not exist to make its adoption improper, the belt has many advantages:—it obtains seclusion; it opposes itself to offensive neighbourhoods over which the person planting may have no controul; it conceals the boundary fences, and if planted with proper trees, some of which the fence may be formed to exclude in occasional groups or single trees, it obtains a natural character of effect; so, if the interior forms be made to follow the irregular workings of nature in the shapes of bays, promontories, isthmuses, and islets of pasture and plantation, the boundary will soon lose its evidences of the labours of art.

The selection of trees for the purpose of the boundary, must also be ruled by the laws that govern nature—they must be suitable to the soil, and planted in masses of congenial kinds, occasionally interspersed with others seeming to have obtained accidental footing there: these, if placed with discretion, will give great effect by contrast of colour, form and leafage, and

thus prevent the appearance of too much sameness, which ought at all times to be avoided.

The common practice of planting alternately oak, elm, lime, fir, larch, beech, birch, and again repeating oak, elm, lime, and so on, or any other order of arrangement upon the same erroneous system, is absurd, and wholly unlike the broad and bold workings of nature, and is incapable of producing good effect or suitable variety; for although the trees be various, and have in themselves the principles of opposition and contrast in a high degree, yet when disposed in this way, and so mingled together, every twenty rods of it will be but the repetition of the former twenty rods; and although the plantation should be twenty miles round, it is capable of affording no variety beyond that of each tree's actual identity, which at a distance cannot be recognized. Such plantations always look dull and heavy in colour, in consequence of the complete mixture of the bright and the dark together—so black and white, the greatest of all contrasts, when blended become grey; thus, too, the most brilliant primitive colours, red, blue, and yellow, when mixed together, form a dusky hue, nearly approaching to a sooty black. The practice is so obviously bad, that it must necessarily be soon abandoned, and where the error has already been committed, the remedy must be applied when the plantations are thinned; at which time much of the objection may be removed, and a great deal of the effect desired may be obtained.

The projector in his general plan will do well to mark the nature of the soils if they differ, and form his first arrangements and selections from these circumstances. As one soil may be suitable to several kinds, he may next plan them in masses, conformably to suitableness, contrast, opposition and harmony of form and colour—not abruptly placing them in masses of oak, elm, and other trees, but as it were dovetailing them into each

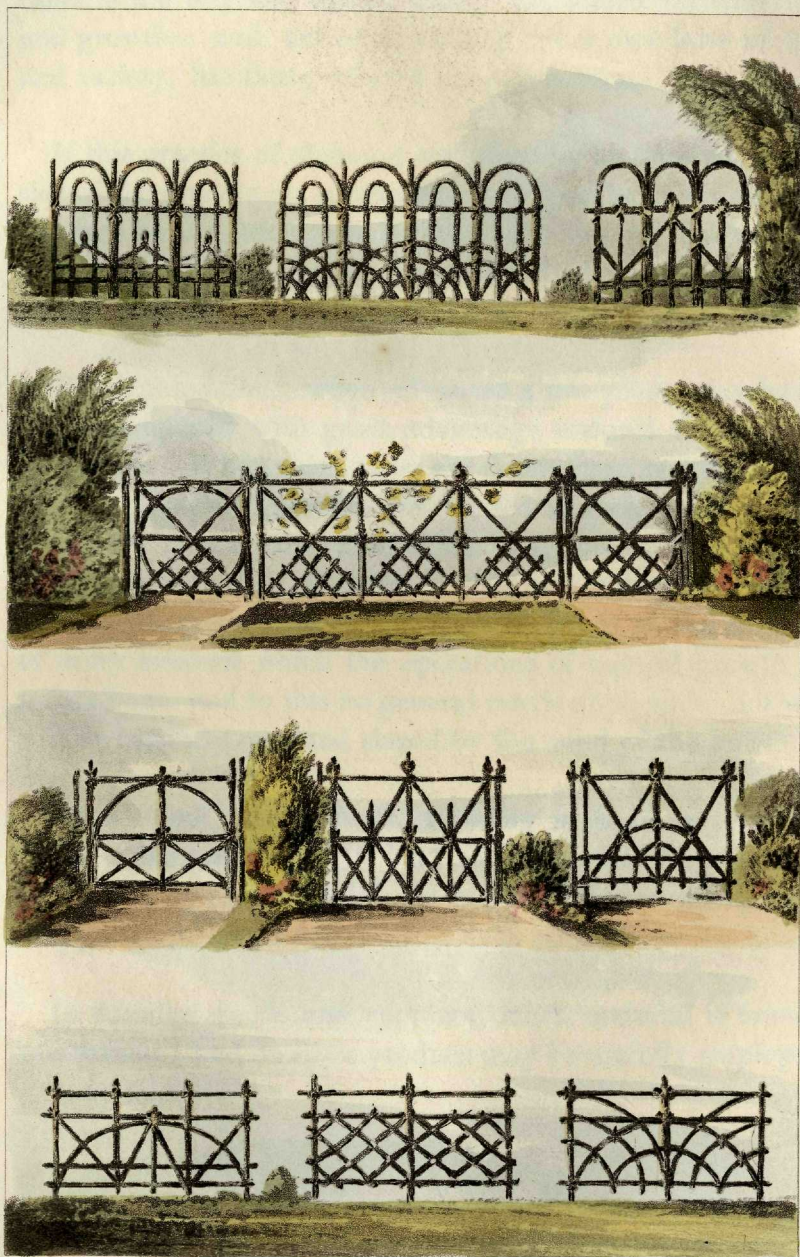
other in the way that nature herself has joined varieties of soil and growths; and, acting according to her own laws of fitness and variety, has thus perfected her plantations.

If this practice of planning and planting be pursued, the interior of the domain so surrounded will seem a favoured spot of nature's own creation, and warrant and demand the labours of art to subject its forest or wood-like qualities to human occupancy, and domestic and elegant enjoyment.

These plantations, when advanced a few years, may be thinned and opened with great advantage towards the producing of variety. When chief views are determined on, the planting may, in the first instance, be omitted at such points; but for secondary effects, the plantations may be thinned so as to admit only a broken prospect, or to obtain it between the stems of the outer trees. Advantage may be taken at the same time of every incident which the operations of natural growth have pointed out, and to this no general rule is applicable, but which will be instantly seen and siezed by the mind of the artist.

After a few years growth, thinning is absolutely necessary to the welfare of the plantation; for either the larger trees will be robbed by those which have not so well succeeded, or they will grow up, choak and exhaust each other.

In thinning woods and coppices, much material is found for plantations; and its spare produce may be usefully employed.



COPPICE WOOD FENCES, GATES, AND HURDLES.

PLATE III.

COPPICE, WOOD FENCES, GATES AND HURDLES.

THE uses to which the produce of coppices are applicable, and by which they become valuable property, make a part of the present subject no further than they are subservient to garden embellishments: to this purpose the common thinnings of coppices may be applied. The annexed designs exhibit the forms in which the hazel, the sallow, and the ash could be tastefully used.

The first design represents three fences of unbarked wood, fastened together by thongs stripped from other branches, and the uprights made firm by insertion into the ground.

The second design is also for a fence of the same materials, with a gate at each extremity; the forms may be infinitely varied, without difficulty, by any tasteful imagination.

The third line consists of three designs for garden fence gates, and the fourth line, of hurdles, or short and portable fences, which, when many are put together in the manner of sheep-folds, sufficiently protect from ordinary injuries.

Fences of this description may be made by the gardener, in which he may also construct alcoves, avenues, espaliers, and garden seats of corresponding character. These means are not proper as exterior inclosures, unless for small ornamental cottages, which have also the protection of an embankment and hollow, in the manner of a sunk fence: in this way they become very ornamental. Similar materials may be used as basket-work fences to shrubberies; and upon a smaller scale, to flower beds and borders.

PLATE IV.

A LODGE.

WHEN the house is situated a considerable distance within its boundary, a lodge or residence for some servant to the proprietor is needful for the convenience of himself, and visitors, and the accommodation of persons coming on matters of business. It is by no means necessary that this building should assume an ostentatious display—its size is adverse to high pretension; but being the introductory medium to the dwelling, where the visitor receives his first impression of the place, it is important that it should exhibit propriety and fitness—have fair pretension to suitableness of character with the estate to which it belongs, and possess undoubted convenience and comfortable accommodation.

In general the lodge should be situated at a sufficient distance from the dwelling and its offices, to make it clear that the accompaniment of a lodge cannot be dispensed with: for when too near the edifice, it assumes the appearance of ostentation rather than of unquestionable accommodation. It is no less worthy of great care that it should, in point of size and seeming, be perfectly suited to the consequence of the estate, and possess those qualities which best cause it to harmonize with its accompanying scenery. Of no less real importance is the internal arrangement of this building, which should be so disposed as to prevent the appearance of a greater quantity of building than its own nature and its relation to the estate demands.

A judicious architect will not fail to adopt that style of building in which to make his design, that some circumstance suffi-



A GAMEKEEPER'S LODGE .

Pub^d at RACKERMANN'S REPOSITORY of ARTS, in Strand 1822.

ently important to govern it may demand, and thence supply its character : this will arise either from the nature of the country in which it is placed, the peculiarities of the spot on which it is to be built, the edifice to which it is attendant, or the rank and station of the proprietor.

In general it may be said of lodges (for but few exceptions occur in places of moderate extent) that they should be considered as a higher class of cottages, improved upon the foregoing principles, and also sparingly decorated.

ON THE FORMS OF GROUND.

To imitate natural scenery, an irregular surface of ground is sometimes necessary : to effect which is the business of garden improvement, and demands an early attention ; for, unless an undulating surface be prepared before the planting is begun, very little of such advantage can be expected without sacrifices.

Great diversity of surface may, in general, be obtained at no objectionable expense, if the labour be discreetly conducted. To sink the valley and raise the hill is a good rule, when properly applied, in which case the beneficial results are so immediate and striking, as amply to compensate for every exertion : hence plants and trees obtain the appearance of several growths as they are situated on greater or less elevations, and produce varieties of incident and opposition of light, shadow, form and colour that cannot be effected on level ground. Such undulations also allow a command of near and distant views, and occasionally afford sites appropriate for temples, alcoves, and seats, suited to retirement, reflection or study.

Artificial means should be resorted to in flat situations, to elevate the house itself, for the purpose of obtaining command of

view over the landscape, and security against damp; this may be performed with great ease and effect by a gradually rising knoll, formed by the earth excavated from the cellars and foundations. The floors of the principal apartments should be only one or two steps above this artificial surface, to admit a ready egress from them at the casements, which may be made to open to the carpet. A few years ago prevailed the Italian style, of erecting the chief apartments on an elevated basement—at that time the knoll was not in use for such purposes; but since the self-imposed constraint and reserved stateliness of the former age has yielded to the charms of the garden, and of greater freedom, the use of the basement story, as it was called, is abandoned, and the lawn become a verdant continuation of the carpetings of the library and drawing room, sharing with them the honours of hourly occupation.

The form or position of the natural soil on which the house is to be erected, must govern the means employed to create suitable levels, mounds or terraces. If the ground be sloping, one of its fronts must be raised to an outward gently hanging level, whilst the opposite front will require a terrace. If it be in a hollow, then it must have a considerable elevation of the lawn to produce the effect of a rising surface, and to throw the water from the building, which would else be liable to an overflow from showers.

Hollows that seem to be the site of exhausted ponds, have always an ill effect; these should be judiciously opened at the extremities, by which a valley-like continuity is produced, and the mind becomes satisfied.

The mound or knoll, when a little curved on its surface and rounding only as it becomes a sort of terrace next the house, is more natural and pleasing than when altogether convex: indeed

the rising surfaces of lawn and pasture are improved when so hollowed, and are viewed with advantage from lower ground, for they there exhibit the whole area, which is abridged in the other instance; besides, the shadows projected upon them are often considerably lengthened by this form, and thence become means of greater repose to the landscape.

It is manifest that ground composed of hill and valley in graceful undulations, exhibits many local and incidental beauties not possessed by the level plain:—the continual changes of form produced by the movements of the spectator—the diversity of light, shade and colour, changed by the varied angles at which they are viewed—the intricacy and pleasing combinations of differently elevated objects as they are passed, all combine to prove the superiority of an undulating surface.

Whenever the formation of ground is taken into consideration, due attention must be paid to its character and that of the surrounding country; the peculiarities and qualities of the spot, and the effect proposed to be introduced, remembering that “the object of the artist is to conceal his art.” The romantic should be bold and broken, combining steep declivities with dell-like ravines. The rural exhibit natural irregularities, but not be so broken and abrupt. The park and pastoral demand sweeping and expansive undulations, without the necessity of wholly disguising the means employed for its improvement; but the studied landscape which should form the fore-ground of the mansion, and harmonize with its features, may display the entire skill of the improver. Here the artist, judiciously selecting the most perfect specimens from nature, should combine them with poetic feeling, and preserve them with assiduous care. Without becoming liable to the imputation of neglect or slovenliness, the operations of the gardener cannot be concealed in this spot.

On this subject much controversy has existed, because too many authors have disregarded the harmony necessary to combine the landscape with the building, or because a certain quantity of "picturesqueness" was considered necessary to the perfection of landscape. This word is still fatal to the reconciliation of conflicting opinions, for the roughnesses only of nature are often supposed to constitute the essential attributes of the picturesque.

"The Picturesque" rather implies that which is like to a picture, or such combinations of form, light, shade, colour and effect as a painter would choose to record by his pencil. The term indeed embraces a vast extent of matter, and painters have shewn us what it is;—the simply chaste compositions of Raphael and Guido, alike with the exuberant compositions of Rubens—all that is elegant, refined, graceful, gorgeous or splendid in the higher claims of art, are within the measure of the term; and so with the inferior but pleasing compositions of the Dutch and Flemish schools. In landscape it is the same; the elegant and classic scenery of Claude, the bolder compositions of Poussin, the romantic flights of Salvata Rosa, the homely scenes of Wynants, all come within the same pale, and are capable of as distinct classification.

The fundamental error, has arisen out of the too common opinion that all which is not rugged and rude, is not picturesque; whereas beauty and fitness are its indispensable characteristics: it exists wherever these qualities are combined, and ceases where they are not. The picturesque ends at the point where nature or art is distorted or exaggerated; where nature herself is extravagant, she is not beautiful but fantastic. Rubens ventures to the full limit, but is yet picturesque; Goltzius, though a painter of genius and vast energy, passes the boundary, and becomes grotesque.



PLANTATION SEAT.

PLATE V.

A PLANTATION SEAT.

THIS design is adapted to such parts of a plantation near the house as are carefully decorated; it is a low sheltered seat, in which proportion and embellishment have been studied, for the purpose of introducing more valuable materials and workmanship than are usually applied to similar designs. The pillars are intended to be of bronze; marble might be introduced and sculptured to form the back, and also for the pedestals and plinths. The covering, composed of reeds, would be rendered water-proof by a suitable composition or cement. The underside, forming an arched cieling, might be ornamented by small enriched compartments and central flowers, delicately coloured and relieved in gold; and several portions of the other ornamental decorations might be lightly gilded also.

The vases at the extremities would be of marble, and contrived to receive pots of flowers; from the centre of which a copper rod is placed to support a beautiful and appropriate climbing plant, which would realize the effect represented in the design.

This seat would be particularly rich and novel thus executed; but if merely constructed in the usual manner, it is evident that it must be pleasing, and afford an efficient shelter from sun and rain.

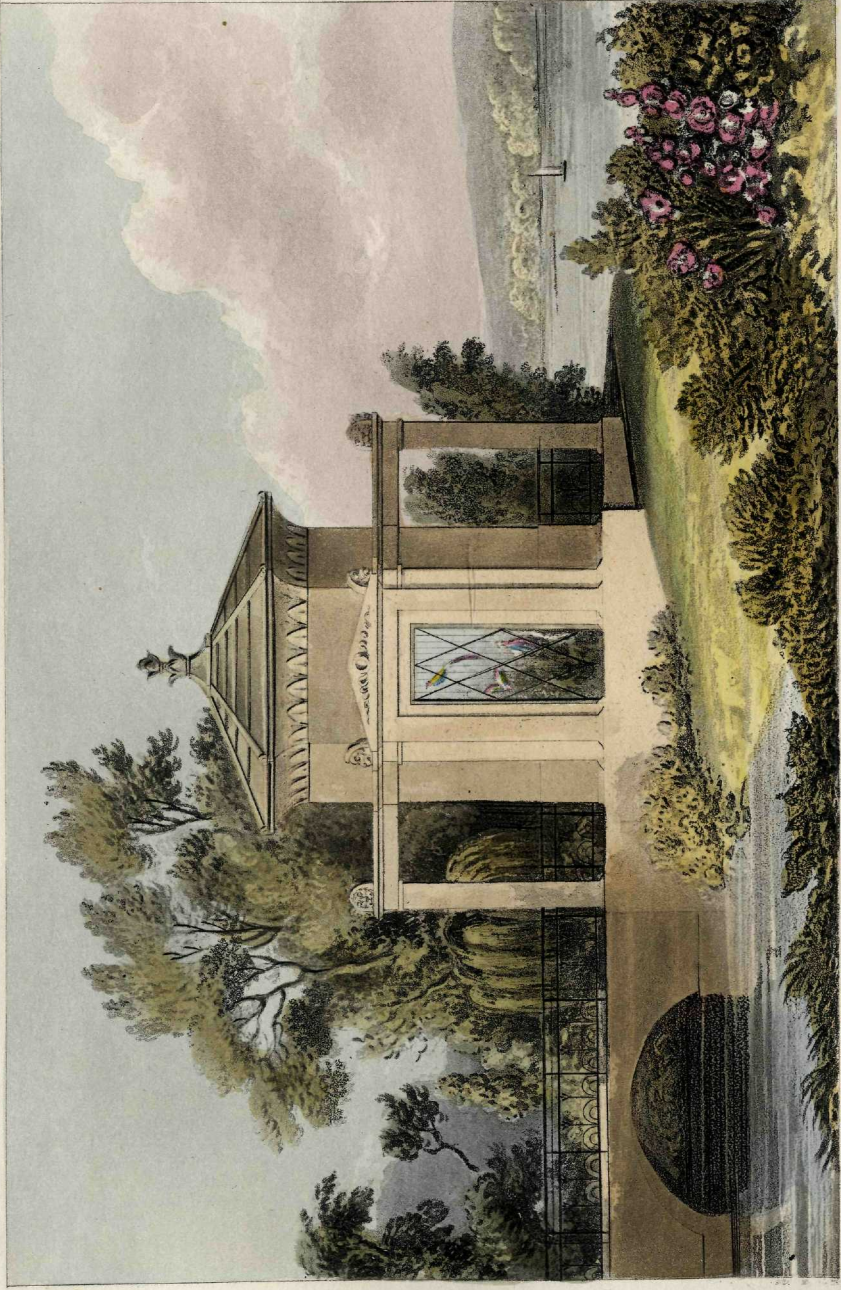
PLATE VI.

A TEMPLE OR AVIARY.

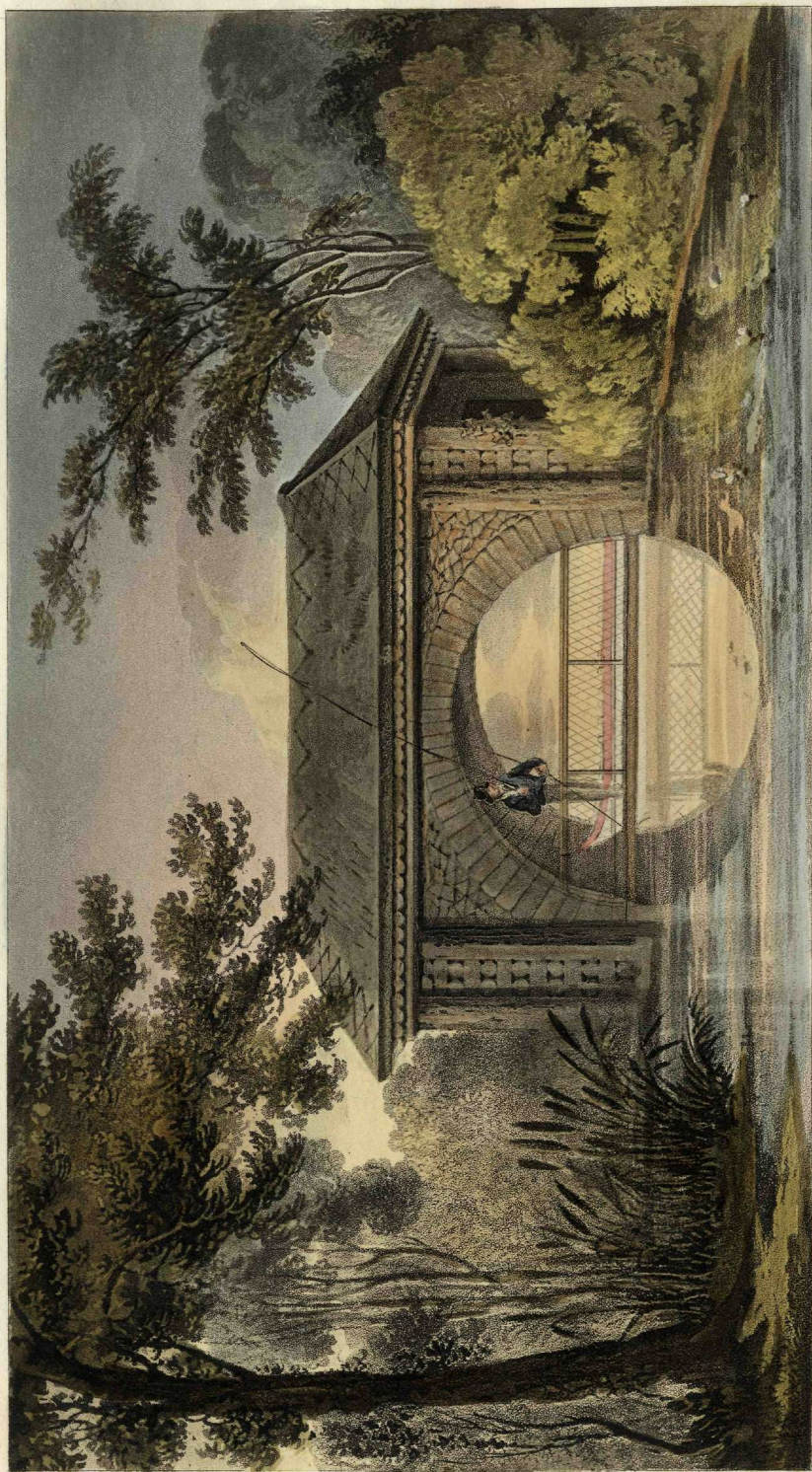
THIS small building, designed to embellish extensive grounds, affords an agreeable seat and prospect room: it is supposed to be situated on a small island in a retired portion of the estate, not far distant from the mansion, where repose of scene would make such a building effective in all its points, and the melodious harmony of the birds within, a delightful relief to its surrounding stillness. Being encompassed by water, and suitable iron gates affixed to the approach, which is over a small bridge, it would perhaps be secure from those depredations from which it is to be lamented few such edifices are exempt, when even a little removed from the immediate vicinity of the house.

Should this appropriation of the building be dispensed with, it would become an agreeable retirement for reading or study.

On extensive properties such erections are essential as resting places in the walks, and as retreats from hasty showers: from these, well arranged plantations acquire a peculiar interest; for, besides their attractive qualities, which invite the spectator onward, he is secure from inconvenience by the rapid changes of the weather, and the intervening scenes are therefore enjoyed in confidence. When they are designed and placed with judicious attention to the character of the spot, they often afford admirable embellishments to the landscape, and carry forward the seeming extent of the more polished arrangements of the pleasure grounds.



AN AVIARY.



A BRIDGE & BOAT HOUSE.

PLATE VII.

A BRIDGE AND BOAT HOUSE.

THIS design is intended as a means of approaching an island situated on a lake at the extremity of an estate, answering the double purpose of a bridge and boat house, and also a shelter from rain. The platform is inclosed by a parapet railing on one side for safety, but is open on the other for the convenience of taking boat, and for landing on return.

It will be seen that this building is not intended for the complete protection of the boat, even during the summer months, much less against the inclemencies of the winter season; but it is sufficient shelter from the sun and rain at its moorings during the day, when it is in readiness; and from this bridge it is easily and safely entered, as its side comes in immediate contact with the foot-path. The construction of this building is very simple, the materials of which it is composed may be of unwrought timbers: the supports being the trunks of unbarked trees, the arch of their tapered branches, and the walling of cleft logs, built in the manner of the rough walling of the Romans. The roof is of thatch, and the flooring of iron, covered by gravel, in continuation of the walk. As the garden at this spot would properly change its character to the wilder accompaniments of the lake, this building would assimilate with the scenery, and please by its rural effect, well contrasting with the more elegant and polished objects of other parts of the plantations.

Some extensive estates that have been much improved, still afford opportunity of combining the effect of the river and the

lake; indeed, it is to be lamented that the former only has been chiefly introduced when the latter so beautifully and consistently might have assisted as its companion. The lake, in extensive grounds, is a very beautiful feature, and properly contrasts those scenes which admit the appearances of cultivation by art.

ON WATER IN LANDSCAPE.

Where a continued supply of water can be obtained, and the natural irregularities of the ground present suitable reservoirs for its preservation, or where they can be artificially prepared, the artist will not fail to benefit by the opportunity afforded for the use of so important a feature; but the supply must be ample, for few defects of the landscape are so objectionable as the deficiency exhibited by half-empty pools, lakes or canals, originally intended as garden embellishments; and the defect always occurs, too, in warm and dry seasons, when the coolness and beauty of water is most inviting and desired: instead of which they betray to the spectator the scantiness of their sources, and infect the air with offensive vapours.

When the supply is abundant at all times, then water becomes a striking and interesting material in the hands of the improver; the brilliancy of sheets of water give lustre to the most dull and insipid portions of a landscape, and it is the chief means by which the artist produces those vivid and fascinating reliefs in the garden, which, by white or richness of colour, the painter exhibits in his picture.—The deep tones of shade essential to vigour and striking effect are also augmented by water, in the reflections of over shadowing objects, whilst its occasional rippling movements create partial and brilliant touches of light that begem its surface.

So pleasing is the effect of objects reflected on clear water,

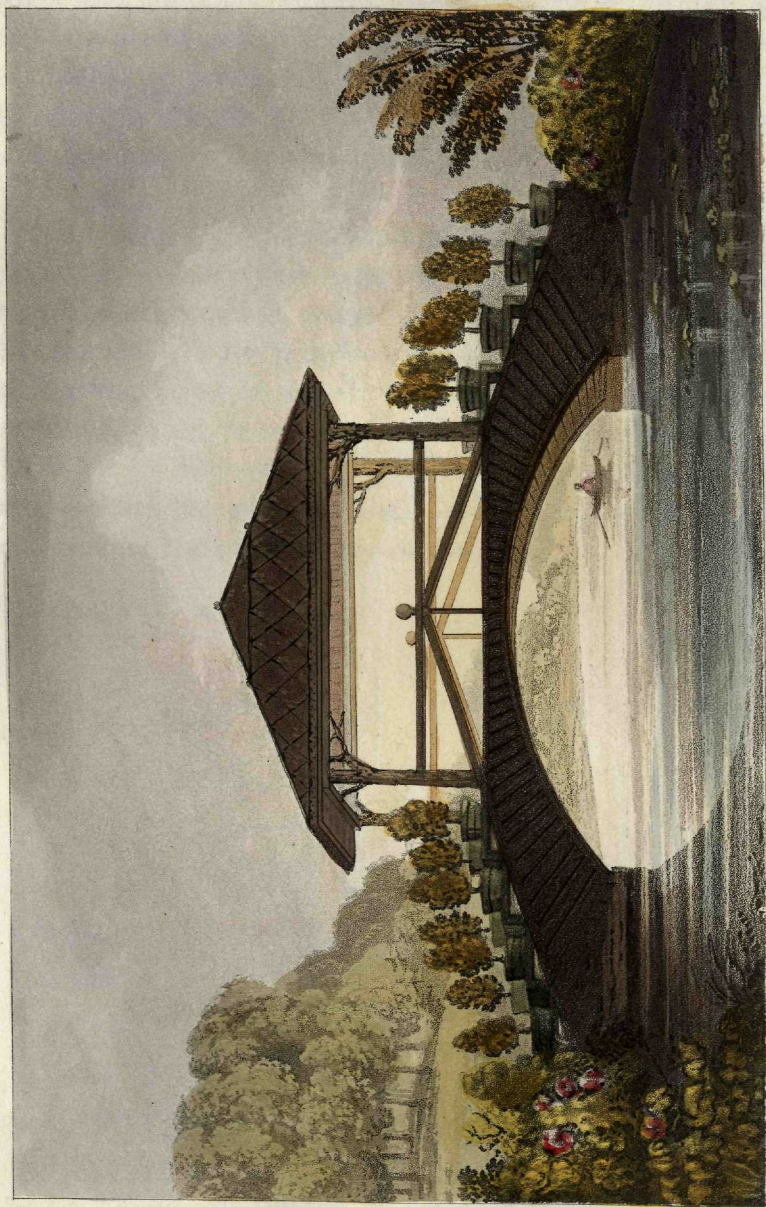
which objects themselves scarcely attract attention, that they convey a charm to the eye of the same poetic sentiment, that sound returns to the ear in the magic voice of the echo; and in the agitation of water by wind or other causes, a continual change is produced, which dispels the sameness of effect that many persons have objected to, as produced by lakes and canals: an objection that has been maintained by many proprietors, but only so because they have not given attention to the fair claims of water; even the track of fowls upon its surface, and the ring-lets which the swallow creates by the dipping of its wing, are interesting, and produce variety of incident, always relished by the tasteful.

Ground, trees, and water are the chief and legitimate materials of landscape; and if the latter be dispensed with, a full proportion of the means of creating its picturesque beauty is abandoned also.

A beautiful piece of water, particularly if it be seated in a well clothed, sequestered, and tranquil spot, engages the mind, and inspires it with pleasing sentiments; and notwithstanding our northern atmosphere is unfavourable to a full perception of the claims which water has to the gratitude of the inhabitants of warmer soils, yet we are enchanted with the sublime eulogies afforded to it by the poets and historians of the East; and assuming something of their feelings, we readily transfer the pleasure excited by their glowing imagery to the shades and streams we contemplate ourselves—there we remember with pleasing sympathy the many tales that we have read in our youth, and which have been told to the fountain and the stream by the proselytes of love, of hope, and of despair, in a language that has imprinted on our memories not only the thoughts of the poet, but the pictures which his eloquence has created in our minds.

The painter, too, has represented the beauties of water with all the magic of his wondrous art. If, in his introduction of water into landscape scenery, the artist can so dispose it as to call into action any of the sentiments that each of these sources is capable of producing, he will have in that spectator's mind an advocate for the beauties of water that will make needless all other motives for its admiration.

With regard to the situation of water in landscape improvements, it is scarcely necessary to observe that the practices of nature in her happiest works should be followed, and therefore that the valley is the properest site for it; for, when situated on high ground, or on rapidly inclined planes particularly, the operations of art, in some points of view, will be manifest, unless the defect be discreetly hid by such well arranged plantations as will conceal the embankments, arrest the view of the slope, and produce the appearances of a valley.



A RUSTIC BRIDGE.

PLATE VIII.**A RUSTIC BRIDGE.**

WATER being so essential to the beauty of cultivated scenery, from its power of contrast to the surrounding verdure, its brilliancy, colour, motion and sparkling reflections, as also from other results of its mirror-like surface—the frequent use of it demands the introduction of an additional picturesque feature to the landscape.

The annexed design for a bridge is suitable to this purpose: it forms a rustic shelter and fishing seat; and the parapets of each extremity arranged in step-like forms are prepared to receive orange trees or other plants.

The construction is chiefly of timber and unbarked slabs, and the roof is proposed to be covered by reed thatching.

It sometimes happens that the natural slope of ground will not permit so large a piece of water as may be desired, unless it is made to occupy two or more levels, at such points a low bridge erected over its fall will conceal the irregularity.

ON THE FORMS OF WATER.

As the character which water assumes is dependent on its shape, quantity and motion, each should be well considered before the ground is prepared for its reception. In England the source of a natural stream is generally a small bursting of water from the earth, bubbling in some elevated spot, or the draining of hilly lands, for nature has benevolently placed on heights her

treasury of fresh waters, whence she liberally dispenses them to the country until having fulfilled their duties they again blend themselves with the ocean. From their source they depart in a rill gentle or rapid, wide or contracted, deep or shallow, according to the form and slope of ground over which they pass. The confluence of several of these make the streamlet and the brook, until by multiplied union and increase, they become a river.

In the first instance it is the mere shape of ground that influences the course, but in its progress, the softer soil yielding to the stream, it speedily makes channels for itself, still however conforming to the resistance of harder soils or casual oppositions, every obstruction it meets with operates to change its course from a direct line, these being abundant the serpentine form of running waters must necessarily occur, and in proportion to the rapidity of its motion, the abruptness and sinuosity of the river will be found—the gentlest waters have easy and long sweeping curves.

It often happens that in the line of a river, the water is received into a valley which having no outlet below the level of the stream, lakes and islands are formed of various magnitudes, governed by the eminences which rise above the plane of its surface, this also collecting water from the surrounding hills the river departs from it with augmented supplies and greater power.

The quality of the beds of streams and rivers operate to create diversity of shape and character, for by the yielding or opposition of the soil beneath it the motion of the stream is increased or retarded, and the water is permitted to imbed itself, or is spread over the surface; from all these causes it is found that the margins of natural waters are seldom parallel to each other for any considerable distance, unless bounded by

steep declivities, but that in general the widths and depths are proportioned to each other:

“ The broad is shallow, and the narrow deep.”

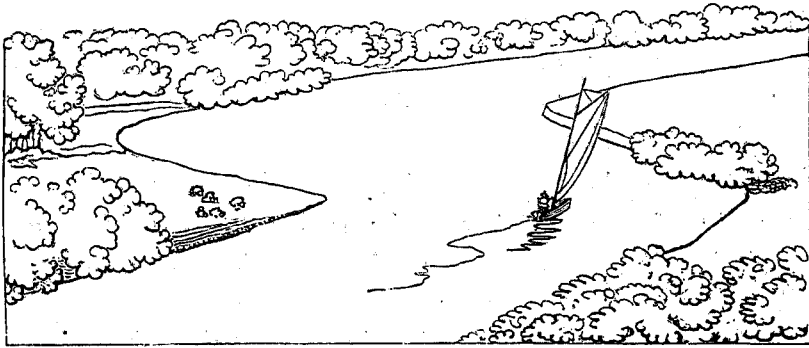
When their course is broken by abrupt changes of levels, ravines, cascades and waterfalls are created, accommodating themselves to the quality and structure of the soils over which they travel: the hard will effect a sharp and immediate fall like the overshot of a mill-dam, whereas the soft will gradually and partially give way, permitting the waters to form a ravine through which it will rush in a broken and rugged course, creating a variety of cascades in its progress.

Having examined the operations and effects of nature in these interesting features of her works, such portions of them may readily be adopted as are suitable to the character of the place to be improved, the magnitude of the property, and the object to be attained. The romantic stile admits the lake and the river, the ravine and the cataract, with all the wild abruptness of which water is capable. The rural and the pastoral compose the lake, the meer, the pool, the river, and all the lesser and milder operations of the stream. So the pleasure garden being a work of art, and in which art is avowedly directing nature in contradistinctional submission to her great mistress in all other parts of the domain—the canal, the basin and the fountain, are legitimate materials to the artist, provided he does not violate the laws of fitness and propriety in the use of them, and admits them only when designed with taste.

Where the grounds are sufficiently extensive it is very desirable to enlist portions of both the river and the lake into the landscape, commencing at the point of juncture as exhibited in nature. The variety of scene consequent on this proceeding

would be very pleasing, and obviate the objectionable repetition of river forms in the several views about the property.

In laying out ground for the river, particular regard should be had to the point from which it will be chiefly viewed, as from the house or lawn, so that it may obtain variety of form and incident, and display the greatest possible breadth, contrasted with the narrowness consequent on the perspective.



The above is a perspective representation of a river so planned, viewed up its serpentine course, the margins of which are supposed to be parallel; but were that parallelism departed from according to nature, the effect would be increased, and the water appear of still greater magnitude.

The usual practice has been to place the water so that persons at the house shall look across rather than along its course:—this gives the effect of equal width to the stream, although it may considerably vary in its dimensions. The same principle should be applied to the formation of lakes and islands, for by a proper arrangement of form agreeably to the laws of perspective, their magnitude will, in appearance, be greatly increased; but if this be neglected, they will seem proportionably to diminish.

The heavy character of circular pools, square and oblong canals, and other such geometrical forms of masonry should have prevented the patronage they once obtained and so long possessed : they produce no intelligible change although viewed at various places, and therefore excite little interest beyond that which arises from their obvious cost, and the contemplation of the excessive labour that produced them. They are capable of affording astonishment but cannot please.

PLATE IX.

A BRIDGE AND TEMPLE.

WHERE the banks of a stream intersecting the garden of a domain in an elevated class of decoration are precipitous, a bridge, as here represented, would form an agreeable feature of the scene, and accordingly as the stream favourably deviated from a straight line, the view from the temple would be varied and interesting.

This design should be executed in stone, and upon a small scale; for such an edifice, when applied as ornamental chiefly, should be considered rather as a *bijou* than otherwise, and elegance of character be made to supersede the striking and bold effects necessary to buildings connected with the chief approach to the mansion. When stone quarries are on the estate itself, and the charge of distant carriage therefore not incurred, these buildings may be erected at a moderate expense, and many architectural beauties introduced that are not within the reach of persons otherwise situated, without a vast expenditure. The expense attendant on land carriage, has done more to prevent the use of stone, and consequently the adoption of similar designs, than the consideration of the labour necessary to erect them, united with the additional charge of the material itself: from this cause they have sometimes been built of wood or plaister; and the speedy decay of these have necessarily prevented the frequent use of such buildings in landscape or ornamental gardening.



A BRIDGE & TEMPLE .

Pub^d at RACKERMAN'S REPOSITORY of ARTS 201, Strand, 1822.



A BRIDGE ADAPTED TO PARK SCENERY.

PLATE X.**A BRIDGE ADAPTED TO PARK SCENERY.**

WHERE water intersects a park in such a way as to render a bridge across it necessary in the line of approach to the mansion, the annexed design would be appropriate, particularly if the ground at each end of the bridge happened to be so elevated, or gently rising from the plane of the park as to permit the parapet to be level, instead of an extended curve, according to the usual practice in such edifices; and this circumstance would afford a greater length to the road-way of the bridge, and consequently produce an effect of magnitude at little additional expense.

Without the side arches, a building so formed would divide the grounds on both banks of the river or canal; but in this instance, a free communication is obtained, and the walks along its margins preserved entire; which are here supposed to be embellished by plantations, as being in the immediate vicinity of the pleasure grounds, and one bank might very properly form a part of them.

A bridge of this description should be placed so near the mansion as to combine with its general design, and appear to be an essential part of the whole; in which case it would greatly add to its seeming magnitude and consequence, and lose its liability to the objection raised to many bridges standing in the middle of a park, on account of their unsupported and solitary appearances.

EMBELLISHMENTS OF WATER.

Sheets of water however beautiful in form, unless it be the ocean, are little interesting in themselves—they require the intervention of suitable objects of art or nature to embellish them, either on the margins or their surfaces, as the character of the place demands. The judicious artist will supply these so as to produce variety and intricacy, without injury to the composition of the landscape, and to its proper breadth of effect, and without overloading the picture, as it is called, by too much material.

In the embellishment of water, it is necessary to remember that it doubles by reflection all the objects of its margin. This circumstance is favourable, or otherwise, according as the means are adopted;—if the banks are steep and the water narrow, an ill effect is produced, because the height of the banks is exaggerated, and the width of the water seemingly diminished. If the water is wide, as in lakes, then the steepness of its banks and the over-hanging foliages of its margin acquire added dignity and multiplied effect. The management of the varieties of the margin of ornamental water is of great consequence; when it is viewed transversely or over narrow portions of it, the ground should slope to the water's edge, or the banks will intercept the view of its surface and perhaps hide it wholly; on the other hand, when water is viewed upward in its length, steep and broken banks add the advantages of form and colour to the variety it produces, and give force and vigour to the scene. Water should be placed to the southward of the mansion, not only on account of the coolness of effect, but as its brilliancy is augmented when so viewed.

Because nature is not prolific of the nobler trees in the vicinity

of much water, she has added to her store such as are peculiarly suited to its decoration ; and in the aquatic plants will be found the means of adding still more extensive variety, than at first appears, to the retired scenery of the grounds : these, differing in colour and character, may be so arranged as to be highly ornamental, and favorably contrast the valley with the hill.

When the valley is not of sufficient extent to allow the introduction of the lake, the river may be much improved by separating its course into branches : thus forming small islands or aits ; which, when planted according to their forms and characters, will become admirable embellishments.

PLATE XI.

A PICTURESQUE DAIRY.

THIS building is designed in imitation of the ruins of a church or chapel, formerly belonging to a small sequestered religious establishment, and intended to be placed, as those houses generally are, by the side of a piece of still water, as if formed for the purpose of being a stew for the preservation of fish, and to which it might be appropriated; or built by the side of a river, as if to partake of the benefit that would accrue from a succession of fresh-water fish that would be caught in the different weirs placed in the stream.

The spot on which the building is supposed to be erected, is in a retired part of a gentleman's estate, who farms his own land, and has an extensive dairy-farm under his own direction, and who would build it to be at one and the same time an object of attraction to his visitors, as well as a place of residence for the person entrusted with the superintendence of the dairy.

Though the outside of that part of the building which constitutes the supposed chapel is meant to bear the appearance of the dilapidations of time, the inside is intended to be handsomely finished with Gothic decorations—at least it was originally so designed, having been prepared for actual execution. The spot was surrounded by higher ground, whence a spring issued, and as a cascade, fell into the lake, on the margin of which the building was proposed to stand. At a sufficient height a small stream was separated, and continued under-ground, with the intention to conduct it, in a small channel, round the pavement



A PICTURESQUE DAIRY.

of the chapel, and from thence into the river ; bringing, by that means, a constant current of air, that would prevent atmospheric stagnation, and render the building at all times wholesome and of even temperature.

The lower building extending on the side of the chapel, was to be constructed for a scalding apartment, and for preserving the dairy implements in that state of cleanliness and purity which, is so necessary for the welfare of such a delicate establishment, and on which so much of its prosperity depends.

This picturesque dairy should be placed at the end of the pleasure grounds, and the door of communication approached by devious walks: From the perspective delineation of the plan, this is hidden from sight, and must be imagined, as well as the residence for those entrusted with the management of the farm ; while that part of the erection which has been stated as the boiling room, apparently communicates with the meadows, where the kine may be supposed to be grazing.

The bell is placed upon the principal roof, not merely to have a picturesque and appropriate appearance, but for the useful purpose of summoning the herdsmen to drive the cattle to the stalls, as well as to call the milk-maids to their duties.

Surrounded by well grown plantations, the appearance of the building would become interesting, and if backed by foliage of many-tinted green, occasionally hidden, and then bursting on the sight, it would enrich the home-grounds, and embellish the neighbourhood.

The inside of the building was proposed to afford accommodation on marble shelves for a considerable number of pans, in simple arrangement, and with the introduction of stained glass

at each window, it would produce a pleasing sensation, and embrace the gratifying consideration—that the edifice was built for profit as well as pleasure. The charm of the whole is meant to be heightened by the cheerfulness and neatness of the lighter coloured material with which the interior would be cased, in contrast to the more sober grey hue of the stone with which the outer walls should be erected.

Woodbines, jessamines, ivy, and other aspirants might be trained up the blank wall next the pleasure ground; while the part appropriated for business would merely require space, and the charms of regularity and cleanliness.

ON PLANTING.

During the study of the forms of ground and the disposal of water, planting is always present to the mind as needful to the perfection of the scene, and a painter-like perception is necessary to combine them with effect; indeed the artist must have many other qualifications, in common with the painter, superadded to those more obviously essential to the landscape gardener, before he is capable of giving reality to the pictures of his imagination.

The principles on which the painter works are equally applicable to this study. The materials which nature and art supply are represented by his palette; the laws which govern the character, compositions, arrangements, and linear harmonies of the one, apply as correctly to the other. In point of light and shade, each seeks and disposes them with the same relations of effect and balance: the same knowledge of harmony, opposition, contrast, expression and gradation is necessary; and both direct them by similar laws and scientific principles. Their practice however differs in this; the painter sees on the instant

all he desires to produce, but the other artist's labours are those of anticipation: time alone can perfect his works, and exhibit the fulfilment of his wishes. Like the works of the sculptor, his objects are subject to new appearances with every change of the spectator's movement; and no artist better knows the difficulty of associating blended forms, so that at every point of view they shall be graceful and pleasing.

A picture may be painted with three decided features—the fore-ground, the middle, and the distance; but in the actual disposition of similar machinery, it must be remembered that, by the spectator's movement, they change places, and the fore-ground becomes the middle or the distant, thus each character must be suitable to all. From these facts it must be evident, that the mere amateur is not accomplished for the purposes of ornamental improvement, and his failure will be complete when architectural embellishments are to be added to those of nature, an union always accompanied with difficulty, and only to be reconciled by the man of science.

The planting of the boundary having been considered, so far as it encloses the property, it will be needful to view it in connection with the whole plot; and as nature is to be followed in all things, to examine her operations and endeavour to imitate them. When we find a naturally over-wooded property, and seek to improve it by expanding the lawns and pastures, and by selecting groups and assemblages of trees to remain insulated within them,—it will be seen that two or three kinds of forest trees prevail as the native tenants of the soil; and although many others are found interspersed, that they seem chance thrown, or as strangers hospitably received—such are the bold and broad workings of nature, and which are too often rejected for affected variety.

In forming a residence on a similar spot of ground, that is yet without trees, it is on this principle that the plantations should be made, so that when the whole has arrived at maturity, these embellishments of the spot shall seem to be derived from nature without the aid of art. In the disposition of single trees, of groups, or masses, nature should be imitated in her most effective and agreeable productions; to do which, it is necessary to understand something of the rationale of her proceedings; on this knowledge, also, such further embellishments should be added as will increase the effect and beauty of the scenery, and transform the wilds of the forest into the abode of the rational and tasteful being,—the man of reflection and of taste.

Toward the employment of these additions, an acquaintance with the following points is necessary, on which a few hints are therefore introduced.

OF PLANTATION FORMS.

The outlines of the spaces occupied by planting, compose the forms in question, and they are suitable or otherwise, as they produce, or fail to produce, the best effects of form in scenic nature. The frequent practice of planting by a belt surrounding the property, and by clumps or circular patches of trees within it, gave rise to a notion, yet existing with many, that in the arrangement of these, consisted the chief art of garden improvements.

The ingenious Mr. Brown was the unconscious author of this style, for he did not originally propose to himself that these massive incumberances to the picturesque should long retain the circular forms, which for the convenience of fencing and for temporary advantages he gave them. Mr. Brown's object was to rear them to a certain state of growth, then to abandon the

geometrical figures, and to carve from these, blocks, with an artist's hand, the variety of form and shape desired ; and selecting the well grown trees from the lower growths, preserve the one from injury, whilst his skill added dignity to the nobler trees, by the advantages of contrast.

In the mean time, whilst he waited for the period suited to his object, fashion adopted the novelty, and many of Mr. Brown's works never had the benefit of his better intentions : thus the country soon became clumped and dotted in lamentable abundance. This practice has at length passed into disrepute, and the irregular forms of natural growth have succeeded,—the advantage of which, towards producing character, variety, and intricacy, are evident ; and all of these are improved by judicious dispositions of the parts, and by the effects of light, shade, and colour.

OF DISPOSITION.

The arrangement of groups and masses of trees should be so made that they shall not divide the ground into equal portions, for it is important that broad spaces of verdure shall be preserved and contrasted by the less, being so proportioned that the larger shall be seemingly magnified by the opposition. Unequal gradations in distances of objects should also be observed : on this the effect of the aerial and linear perspective of the scene is greatly dependant.

When the ground consists of hill and valley, much beauty may be produced by disposing the forms so as to rise irregularly up the ascent, thus increasing the heights, whilst the valley is chiefly disposed in pasture ; for the seeming elevation of the hill is magnified by the additional altitude of the trees, so long as the valley is unoccupied. To abandon this advantage

by planting the valley, would be a gross error, into which however many amateurs have fallen, or have permitted to exist, because they have argued that it must be right, as nature is less prolific on the hill than in the valley—forgetful that she often leaves the valley and clothes the hill with trees, and is then most beautiful in her operations.

OF QUANTITY.

As it relates to the sizes and magnitudes of trees, grouping, and masses, in planting, the due arrangement of quantities is of important consideration:—indeed, in the whole art of design, the management of quantities, as they are called by painters, is a study of the first order; that which is great and valuable in the scene, should be augmented by the contrasts of well proportioned masses supporting, and therefore not competing with its importance.

When the quantities are nearly equal in any design, the composition is bad. In planting, they should be so arranged that contention shall not exist between them, but that the low growths shall improve the appearance of their more exalted neighbours, and the groups readily yield to the larger masses;—these should all occasionally give way to the expanse of the plain, or the water, which, in other points of view, will as readily be made to submit to them.

Trees planted so as to appear detached from the groups or masses, and being yet in their neighbourhood, have a very pleasing effect, produce variety, and give solidity and breadth to the greater masses: these should be placed at unequal distances, or they betray the interference of art. Insulated trees are rarely displeasing when so disposed as to leave spaces decidedly differing in quantity between them; it is otherwise if they

occupy the lawn or park in spaces of mathematical sameness; and it has been observed of small groups, that the effect is most agreeable, when their trees are planted in odd numbers, at least, so far as seven, beyond which the eye does not convey to the mind impressions so accurate as to enable it to determine on the instant, if the numbers be odd or otherwise.

OF LIGHT AND SHADE.

As display of form in objects depends more or less on light and shadow, and as, in works of art, they become pleasing or defective, according as they are produced agreeably to certain rules, it is necessary to understand them, that in the business of planting, the forms adopted shall be such as to produce well regulated effects of light and shade; and the plantations of the boundary give ample means to obtain them. If these be planted so as to form large bays and bold promontories, well disposed to receive the glancing rays of the sun, it is evident that broad effects of light and shade must transpire; so, in large masses of planting, if they be formed judiciously, the irregularity of their plans will, at all points of view, exhibit effective light and shade, without which, such objects are tame and vapid.

In making arrangements to produce the effects of light and shadow, the objects must be governed upon the same principles as a painter would dispose them for the purposes of his art; they would then acquire prominent and modified lights, broad shadows—in part re-illuminated by reflections—middle tints, and actual depths or darknesses;—it is from the disposition and due proportion of all these, that what is called force in a picture, is produced, and it is not otherwise in landscape improvement. Under the term Light, may be considered the illuminations of the object, whether within the actual and sparkling effect of sunshine, or subdued by the operations of distance: The sha-

dows form the relief and repose of the scene, the small and brilliant touches, and the deep and vigorous shades that give force by opposition, are the powerful means of creating the bold effects so greatly admired in works of art, and which may be produced with equal success in the actual landscape. The broad glare of sunshine on an uniform surface cannot please, and the calm equable tone of shade alone, is dull and insipid; but when both are judiciously modified by form and situation, and relieved and contrasted by each other, they become all that the tasteful mind desires to create by them.

For the purposes of contrast, or for relief, it is not uncommon to place small white objects in grounds, as statues, vases, busts, &c.; it may not be improper to observe, here, that these are generally more injurious than useful—particularly if they are of white marble; the contrast is too abrupt, and at a distance the object seems but as a spot which, however, acts so forcibly on the sight, that it seems actually near, and thence lessens in appearance, the real extent of the ground. Indeed, so powerful is this effect, that where several marble busts and statues have been introduced in grounds, an experienced eye has been deceived in more than half its area; these embellishments are best in retired places and in buildings—they do not always mix agreeably with the landscape.

ON COLOUR.

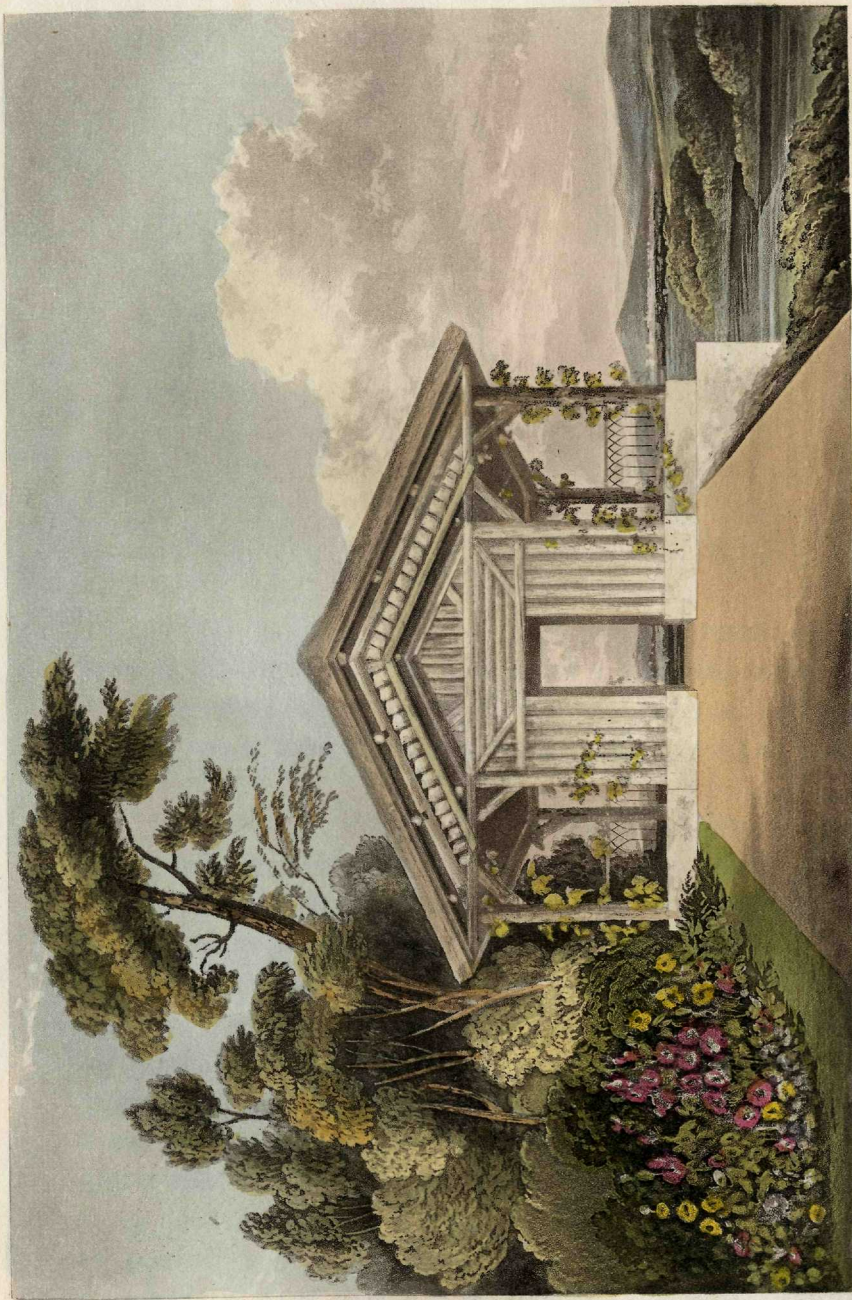
The pleasing effects that may be produced by light and shade, are capable of increase by colour. Vegetation, in the hands of the landscape improver, is a substitution for the palette of the painter, and both use them upon the same principles. But, as the green colours of the landscape artist may generally be divided into the simple denominations of light and dark, he cannot do better than view them as such, and proceed accordingly: thus

he will augment his effects of light in his general arrangements, by light-coloured trees, and increase his depths by the dark ones; and thus he will produce contrast and opposition, and give general effect of disposition and colour, even without the invigorating benefit of sunshine.

The blossoms of some trees present another feature of colour which should be carefully applied—they admirably embellish the near grounds and home plantations, by their gaiety and brilliancy; but on those accounts they are not suitable to the general scenery, because they either produce a spotty appearance, or otherwise disturb the general harmony and park-like character. In low growths, however, if sparingly brought forward from the masses of trees they contrast, they are certainly decorative and inoffensive.

In the dressed grounds and the flower garden, where gaiety and splendour should prevail, every thing that suitably contributes to them, in art or nature, is desirable aid, and there is ample space for an ingenious and tasteful display of them: Towards accomplishing this, a few hints, well known to artists, may be useful.

Red and blue are called hot and cold colours, and all their modifications are considered as warm or cool, as red or blue are found to prevail in them; they are strong in contrast to each other, but do not harmonize without the intervention of a third. The colours that are said to be in perfect harmony are **RED** and **Green**, **BLUE** and **Orange**, **YELLOW** and **Purple**—they are nevertheless perfect contrasts, or in the extremes of opposition, green possesses a greater portion of repose than any other colour; Nature, therefore, has beneficently made it the mantle of the earth, and with which all colours agree. The use of white is too well known as the means of increasing the lustre of colours, to need further observation.



A POLISH HUT.

PLATE XII.**A POLISH HUT.**

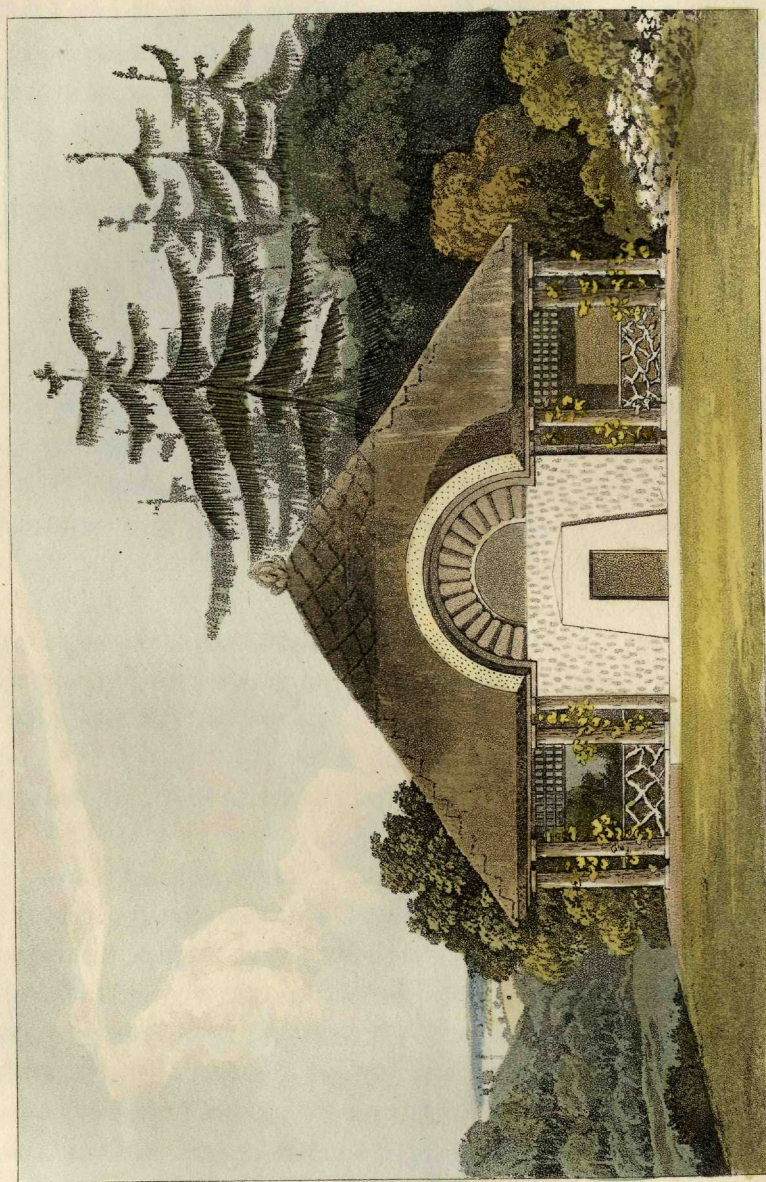
THIS design is intended as an embellishment to plantations, and to form an open and spacious retreat, fancifully intersecting a long and straight pathway of an elevated terrace. Several buildings thus placed, and at proper distances, produce an agreeable vista, and are particularly useful and ornamental in newly made plantations. This kind of improvement has been successfully adopted at the beautiful grounds of White Knights, by his Grace the Duke of Marlborough, who, in this way, and by arcades and trellises, has created a novel and interesting feature in a part of his domain, that was otherwise destitute of interest.

The style of this building is similar to many of the cottages of Poland, and not unlike those of Switzerland: the former country, however, afforded the example from which the present design originated. These huts were greatly admired, and perhaps first employed in garden decoration by the celebrated architect Kleber, in the picturesque and anglicised grounds of the Marquis of Florimont, at Florimont in Alsace. This is the same Kleber, who, afterwards, as general in the French service, so eminently distinguished himself in Egypt, by his amiable manners, and his scientific and military acquirements; and of whom Buonaparte exclaimed "If I could be jealous of another, it would be of Kleber!"—he was born a general, and bred an architect.

The trunks and arms of trees that retain their bark, are the simple materials of which the building is erected, and the roof is

covered with reed thatching; the cieling and walls are covered with kiln-dried furze, which is of a warm drab colour, and which, from its nature, is little subject to become a harbour for noxious insects or vermin; indeed, the abundance of these troublesome creatures are so injurious to the use of garden buildings which are not enclosed, that it is desirable to ascertain a remedy efficient to prevent their approach. The furze so dried, is adverse to small animals and birds, and has a reputation for being offensive to insects; but it is doubted if experience warrants full dependence on its efficacy. If, however, seats were detached from the walls, and supported on glazed porcelain feet of a mushroom shape, and used as castors are applied to furniture, it would prevent the annoyance, in a great degree, which some persons find from these intruders.

If straw be used instead of reeds for thatching, a few seasons will show the propriety of employing the sharper material: for mice and sparrows have a great facility of assailing such roofs, and speedily destroy them.



AN ICE WELL.

PLATE XIII.**AN ICE HOUSE, TOOL HOUSE, & GARDEN SEAT.**

IN a retired spot of the grounds, and not far removed from water, and yet sufficiently elevated to be secure from damp, this building should be situated; it is intended as an ornamental covering to an Ice Well, for when the means of drainage are not ample, in point of depth, the building is often so near the surface of the ground as to require additional covering, and a thatched roof becomes important to the preservation of the ice, as the sun will otherwise penetrate and melt it;—in such cases, a free current of air should be permitted to take place between the crown of the well and the roof, so that the temperature should be moderated.

The plan of this building is square: space thus remains applicable to a tool house for the gardener; and on the opposite side, a garden seat might be formed, which, if so placed as to command a prospect, would make a pleasant retreat, and an arbour in which ices and other refreshments might be taken.

Reed thatching is the proper covering for this building; the pillars which support it should be the unbarked wood of forest trees, and the arches and railing composed of its branches; creepers and other plants might be trained about it in great luxuriance, so as to render it an ornamental object in a plantation.

TREES AND PLANTS.

The nature of the soil being ascertained, and due consideration bestowed on the character of the surrounding scenery, both having great claim on the attention of the landscape improver, the choice of forest trees will not be difficult ; but as ample space must be allotted for the trees and shrubs more immediately ornamental, it will be proper to mark their respective sites on the general plan—to do which they may be considered in the following order, after having appropriated the spaces for the buildings, lawns, pastures, water, roads and walks:—

FOREST TREES, for the leading features and characteristics of the place.

LOW-GROWTHS, to plant with them, for the purposes of thickening the bottom, to produce contrasts, and occasionally to soften the outline forms.

COPSE OR UNDERWOOD, to thicken.

PLANTATION OR ORNAMENTAL TREES, for the immediate vicinity of the home walks, and to intersperse in suitable situations.

EVERGREENS, to produce variety, and supply foliage in the winter.

SHRUBS, to ornament and soften.

PLANTS AND FLOWERS, for embellishments.

In the choice of trees for original planting it is needful to consider if the general character of connecting objects are, in outline, best suited to the pointed forms of the fir, or to the rounding and undulating lines formed by other trees ;—again, as to the character of the architecture adopted: firs do not harmonize with the gothic style, its pinnacles and pointed

terminations offer no contrast to their upright stems and conic forms; whereas, the horizontal and massive heads of the oak and elm, by opposing the prevailing lines of the building, give additional grace to it. Firs are decorative to plantations, and useful as ever-greens; they are beautiful in masses, but do not mix well with other trees. When associated with them, and viewed at a distance, their form and colour disagree; and if placed in the rear of other plantations, should they overtop them, they present a meagre fringe-like border to the bold waving line, and in some seasons of the year, disturb the sober colouring of the greater mass, by the obtrusive brightness of their shoots.

Where a property is already wooded, although insufficiently, the later growths may be made to operate to great advantage in contrasts with the established features of the place: in this instance, size, form and colour are in favour of it.

Low growths, and particularly thorns and hollies, are useful in concealing that defect in parks called "The browsing line," produced by the deer or other animals, who bite off the branches to an equal height from the ground, creating thereby a parallel and offensive vacancy around all the foliages that admit their devastations.

Ever-greens are numerous, and by adopting every class of them with judgement, portions of the grounds may be cheerfully embellished with foliage during the winter season.

It must, always, be remembered in good time, that it is in vain to plant, unless the ground is suited to it by trenching and all the preparations of the gardener, and this too in an ample and liberal manner; if this be omitted, the growth of a few years will demonstrate the error by the weak and perhaps decaying evidences of the trees themselves; on the other hand, the

growth will correspond with the culture, and with interest reward the labour bestowed upon it for its advantage, provided the ground be well drained at the same time, if it be of a nature to retain the rains, for then the portions trenched or dug become pond-like, and the roots are too constantly immersed in water. So, when a single tree is to be planted in the lawn or pasture, it generally happens that a mere hole is dug for it, perhaps, indeed, of sufficient depth and size, and the ground properly enriched for the purpose, but as no immediate drain presents itself, it is so left, and necessarily becomes a reservoir for the water, which not having means of escape, the root rots, and in a short time the plant becomes stag-headed, (as its manifestation of decay is called,) it gradually withers and soon dies, or continues to exhibit a deformity and the negligence of the gardener.



A WOODLAND SEAT.

Pub^d at RACKERMANN'S REPOSITORY of ARTS, 101 Strand, 1822.

PLATE XIV.

A WOODLAND SEAT.

THIS building is intended to be composed chiefly of unbarked wood, which is commonly the refuse of trees felled and sawn into square timbers for the carpenter. To receive these native pieces, a frame-work is to be erected, and to which they are to be fixed; and here the ingenuity of the selector of the materials would be fully employed, for much of the design consists in the choice and disposal of the planks and pieces, so that by its colour it may claim attention, independent of its outline and general proportions.

The various sizes of the materials, the colour and texture of the bark when contrasted with the dark browns and yellow hues of the sawn surfaces of the timber, afford ample means for an effective display of taste, particularly as they may be disposed in infinite variety. The upper roof is intended to be covered with reed thatching.

The seat should be placed on the border of an elevated wood or coppice, at a short distance from the residence: here it would add relief and force to its sombre or secluded character, become a resting-place and a shelter from heat or rain, and induce the visitor more satisfactorily to contemplate the prospects its situation might command.

OF THE APPROACH.

In the General Plan, Plate I. this road is designed to possess all the advantages to be gained through grounds of such limited

extent, except that it is not quite the shortest road from the gates; but as the shortest road may not be the best line to adopt, because superior benefits may result from a different course, it must be yielded.

The entrance should be so conspicuously placed that the visitor shall not seem to pass the house before he obtains a sight of the lodge or gates—nor should he from any other circumstances be in doubt that he has missed his way, and as it is desirable that the grounds should escape the appearance of too great limitation, it is advantageous that the road should exhibit so much of its line as will assure the visitor that the grounds are of an extent proportionate to the building of which he has had already a distant view, and which should not be visible from the gates, because it would at once define the distance, more usefully left to be discovered in future; and here the form of ground or the plantation should screen the landscape, that it may not be overlooked.

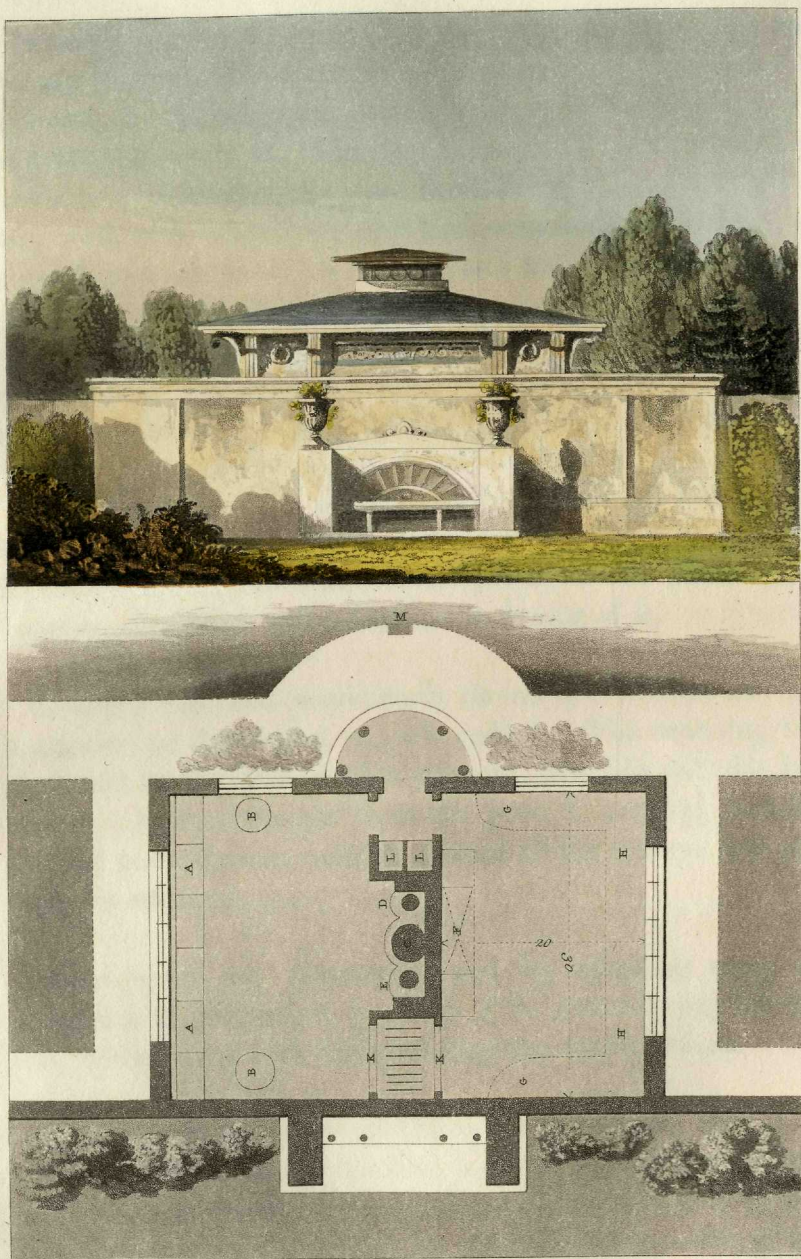
In its progress towards the house, the road should not skirt the boundary, because by doing so it demonstrates limitation; and it ought not to divide the pasture into similar quantities, but pass so near the one side as to escape the first error, giving to the greater portion all the benefit of contrast. The road should be judiciously supported by occasional plantations, to prevent the nakedness which is otherwise offensive, and its line should be curved, because the most pleasing, as it produces greater variety of scene than a straight one, as it is traversed; and if the ground be rising, it is also the most natural, for we always attempt to ascend the hill by the easiest means.

The house having been already viewed, it should be concealed as near approached, until arrived at the most favourable point it may be commanded under all the imposing circumstances of its perspective: here it should burst at once upon the sight,

and if from amidst a well-grown plantation whose shadows, as a fore-ground, would give greater brilliancy to the sun-shine upon its surface, the effect would be additionally striking.

This road, for a certain distance, will lead toward both house and offices; but as the stable or farm yard should be at some distance in the rear, at a convenient point, a second road should branch off to them, less in width, and so differing from the sweep of the main road that its purpose shall be unquestionable; and this should be sufficiently distant from the house to prevent the gravel in its vicinity from being disturbed by the traffic to the offices.

If these points are attended to, and advantage taken of the localities that are about it, the approach will be well disposed; but it must be remembered that its object, and those of diverging roads, should be intelligibly clear. All labyrinths are offensive when the mind is not prepared for a puzzle: an exercise with which the discreet and the wise are most willing to dispense; and as servants and persons whose business leads them to the domestic offices are numerous, and not being generally well qualified to solve problematic difficulties, the avenues to them should be clearly demonstrated.



A LAUNDRY.

The Plan at an enlarged scale.

PLATE XV.

A LAUNDRY.

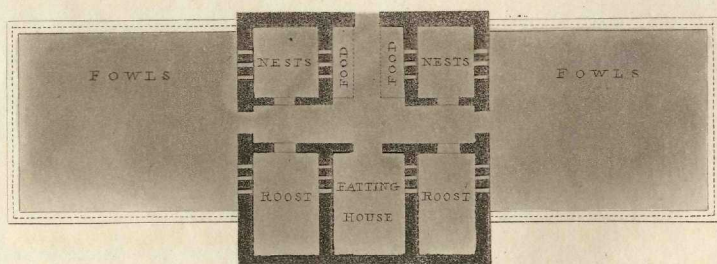
ALTHOUGH the purposes of the annexed design are foreign to those of a garden, as a building it may often afford embellishment to the shrubberies, if suitably designed: in the present instance a retreat is formed in the centre, and the walls which would inclose the drying ground are disposed for training the magnolia; thus becoming a useful and pleasing feature of the garden arrangements. The plan exhibits the requisites of a complete laundry, suitable to a large establishment: its particular advantages may, however, be introduced into a building on a small scale, and many of its points may be applied with advantage to every apartment devoted to such purposes, and consequently supercede many annoyances of the operations in this department of domestic economy.

The plan is separated into two parts—one disposed for washing and the other for ironing, mangling, and folding linen: between the two apartments are situated drying forms, heated by steam; and the linen is at once passed into the second apartment by these forms and dried, when the weather is unfavorable to the use of the drying ground; the steam or vapour is dismissed by funnels immediately above the forms, and a current of air admitted to dispatch it more freely. The mangle is lighted by a sky-light, and the windows being opposite to each other, the whole is well ventilated. The washing trays are fixed, and supplied with hot and cold water by pipes, and are emptied by valves and pipes into reservoirs for the use of the garden, so that none of the valuable properties of the soap wash may be lost to it.

A large cistern is disposed in the roof, and the hot water and boiling coppers below, as also the small steam apparatus. The several parts will be understood by reference to the index.

The apartments are warmed by the steam apparatus, which may effect other useful purposes.

A A. Washing Trays.	G G. Folding Boards.
B B. Rinsing Trays.	H H. Ironing Boards.
C. Elevated Boiler.	K K. Drying Forms.
D D. Coppers.	L L. Closets.
E. Steam apparatus.	M. Pump.
F. Mangle.	



A POULTRY HOUSE .

PLATE XVI.

A POULTRY HOUSE.

EVERY office building belonging to a dwelling may be made subservient to the embellishment of the grounds, and to such end the design of a poultry house is introduced.

It may be placed in some secluded nook of the plantation, and an ornamental elevation presented to the walks, which are here made to pass near the margin of the water, and strong wire fences would confine the poultry, except such water-fowl as might be permitted to embellish it, restraining them from wandering, by a light surrounding fence.

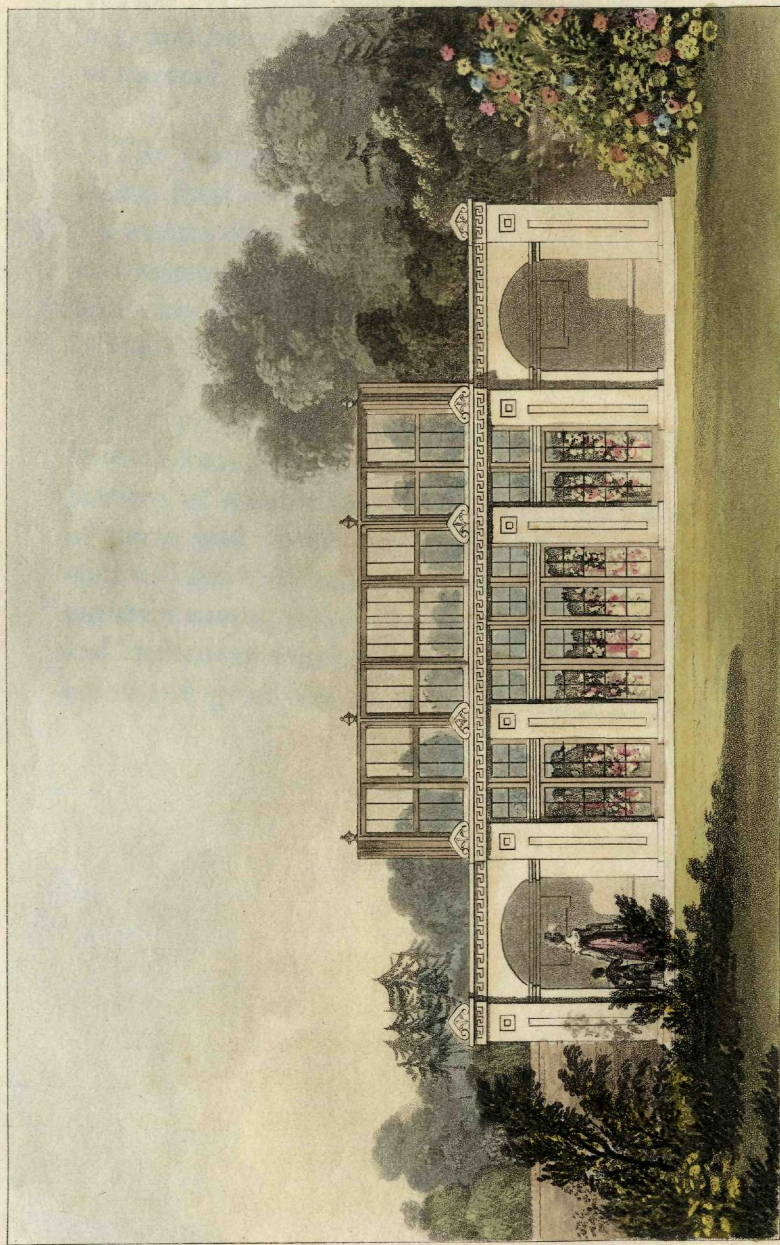
This building should have its chief aspect toward the morning sun, that the inclosures may be divested of their damps at an early hour, and afford to the poultry the benefit of its rays—it must be amply screened from the cold and prevailing winds, and so judiciously sheltered by trees, that at all times of the hottest day some parts may be in shade, and if possible, a rill of water should be conveyed through the enclosures. The floor is best formed of sand or fine gravel, and it must not be forgotten that cleanliness and free ventilation are essential to success in the management of poultry. A small grass paddock should be situated in the rear into which the fowls may be occasionally admitted.

It is proper to keep the roosting places separate from the nest rooms, for the laying fowls seek concealment for their nests, and are readily disturbed by the intrusion and noises of their companions.

The economy of domestic fowls of every kind is an agreeable study, and such a building would afford interesting amusement, as its accompaniments consist of many varieties of animated nature. A pigeon house may properly form a part of this building, and be rendered accessible through the cieling in the centre of the roof.

The poultry house should be built on a dry soil, and as near to the farm or stable yard as possible, without subjecting the horses and other animals to be disturbed by its noises—these are so frequent and alarming to animals, that without such care much injury has sometimes been sustained, and particularly by breeders of valuable horses.

The pheasantry is a building also affording considerable interest and amusement, and is well suited to the more embellished portions of shrubberies—they require very similar arrangements of space and shelter, and are more than equally in need of choice of sun and shade; they require also the addition of sheltered out-door roosts, which the birds sometimes prefer even in cold and inclement weather; opportunity of seclusion, free ventilation and great cleanliness are essential to the pheasantry.



A CONSERVATORY.

BLACKBURN'S REPOSITORY OF ARTS &c. Pub. Nov. 7. 1852.

PLATE XVII.

A CONSERVATORY.

THE attention bestowed by gardeners of this country to plants introduced from every quarter of the globe has made it necessary to erect buildings for their preservation and culture ; and to so great an extent has the means been carried by the scientific, to create and govern artificial temperature, that many exotic plants and fruits have arrived at a perfection with us, rarely known to the country whence they were obtained. Being compelled by the variableness of our climate to study their nature and devise means to cherish them, Horticulturalists have proceeded in their exertions, and at length, have arrived at results, beyond the products of nature in the most congenial climate, unless assisted by the studies and labours of man ; which not being necessarily demanded they have in general failed to receive. The transactions of our Horticultural Societies exhibit ample testimonies of these facts, and satisfactorily illustrate the experiments and results obtained by enlightened theorists, and by practical men on these subjects, and thence supply an ample source of amusements no less beneficial to society than interesting to the individual whose leisure permits the prosecution of such studies.

The propogation of heat, and the application of it to all the purposes of horticulture are now well understood ; and although every year adds something to the great fund of knowledge collected on these subjects, they are frequently the efforts of the ingenious to economise in fuel and building, rather than to introduce new methods of cultivation. This branch of the science is, perhaps, near to its perfection, and its improve-

ments are fully communicated to Horticulturalists by the publications of the Societies' transactions, these benefits are not only felt and appreciated by this country, but are eagerly sought for by others, and there is good reason to expect that their influence has produced useful results in every country in Europe, notwithstanding the Societies both of London and Edinburgh are yet of recent establishment.

To the transactions of those societies the studious are referred for the latest and best information on Horticultural subjects.

The conservatory is a building contradistinguished from forcing houses of every description, and as its name implies, is chiefly used for the preservation of plants, although vines are sometimes trained within it. The means consist in the capability of affording shelter to delicate plants from the winds and rains; in equalizing the temperature of the seasons, and of the day and night—in the summer it is rather devoted to display than to protection, but in the cold months, the stoves provided to create artificial heat are occasionally brought into action, and whether heated by smoke flues or by steam, the building possesses a suitable and equal temperature—and thus the conservatory seems to be privileged against the severer laws of nature, and its inmates flourish in one eternal spring.

The subject of the annexed plate is a garden building, the centre of which forms a small conservatory, to which the alcoves at each end serve as approaches, being separated only by glass partitions, and having glass terminatures at each end, ornamented by small portions of coloured glass. The front of the building should be situated to the south, and the back towards the kitchen garden, whence it receives the attentions of the gardener and prevents the occasional litter that would otherwise occur in the walks and lawn.

The application of iron to the formation of hot-houses has certainly done much towards perfecting them; the bars and supports are thence so small as in the least possible degree to intercept the rays of the sun; and unless its frequent expansion and contraction by which the glass would suffer—its liability to oxidation, or tendency to transmit heat, be not found by experience to diminish its present reputation, iron will be generally adopted for the frames of garden buildings.

The conservatory is a very desirable appendage to the mansion itself, and forms in such cases, one of its most interesting apartments; indeed, it presents such an endless source of amusement at all seasons and all times, that its frequent adoption may be well expected:—coloured glass may be introduced in several parts of the conservatory with admirable effect; and if the aviary, small fountains of water, and basins of gold and silver fish, be introduced as embellishments, the conservatory may be rendered as ornamental as any part of the building.

PLATE XVIII.

A VENETIAN TENT.

THE frame to form the tent and to receive the canvas is composed of light manufactured iron-work, and suited to receive decorative foliages which might be trained on wires below the roof so as to embower the whole without being liable to much injury when the canvas should be added as exhibited in the design; and it will be obvious, that a great variety of such erections may be contrived to suit the same canvas in part or whole, so as to form with ease and at pleasure, other tents of various shapes; or the whole erection might be conveniently removed from place to place, if sockets were properly placed at chosen situations to receive them; for the parts being connected by screws and nuts, and the awning canvas suspended by hooks and eyes, it would need but half an hour's employment to take it down and replace it where required. In summer, such a temporary retreat is a gratifying appendage to the house, and affords variety and healthfulness to the amusements of the day.

THE LAWN.

By the lawn is meant that portion of grass-plat which lies between the house and the pasture, and which is constantly kept mown, forming a verdant carpet on which the building stands, and amongst the improvements that have resulted from the modern practice of gardening it merits particular notice, for in small dwellings it is a substitute for the broad gravel or stone terraces that were formerly adopted, it now receives the inhabitants from the windows of the apartments; and, in fact, the



A VENTIAN TENT.

Pub. at RACHTEHMANN'S REPOSITORY of ARTS, N^o 20, Strand, 1822.

lawn has become a favorite auxiliary to every apartment of the ground-floor:

The lawn is usually separated from the pasture by a light iron-fence—from parks by a ha! ha! or sunk fence and terrace, as before described; its embellishments are beds of choice shrubs and flowers, formed upon it of various shapes, and by single ever-green trees or shrubs growing from the grass, and which should be distributed upon the same principles as are described in the subject upon planting in general:—if these are judiciously disposed they will harmonize the landscape with the building, and dismiss the nakedness that too commonly prevails in the lawns of villas in general. From the interior this decorative planting will carry forward the richness and furnished effect of the apartments, and obviate that abrupt and offensive difference that seems otherwise to prevail between them and the external scenery.

Small ornamental seats of China or porcelain—rustic or fanciful chairs—vases—and basket-work borders to the flower-beds are furniture of the lawn; and the tent or marquee is in summer an important accompaniment. The lawn is in general very much restricted in point of size, from the labour that is imagined to be necessary to keep it mown: but this is a great error—perhaps proceeding from the silly habit that the mower has of indicating his industry, by the frequent use of the grit-stone in sharpening his scythe; and generally at the time of the morning when such noises are most tormenting.

PLATE XIX.

A GARDEN SEAT.

THIS design would furnish an elegant appendage to flower-gardens, as its parts are composed for the purpose of training foliage in a light and playful manner : the construction is very simple, consisting of oak-pillars and iron-rods to form the arcades and trellisses. The basket-like ornaments on the pillars may be formed either of light-iron or wicker-work into which creepers could be trained, so as to fill them with a rich assemblage of natural and living flowers ; or vines could be substituted and so conducted as to appear to fill the baskets with their produce. An arcade of this kind, being of considerable length, would have a good effect either in a straight line bordering a parterre, or in compassing a circular or polygonal arena of grass-plats and beds of flowers.

As a garden seat, perhaps the design could be improved by adding to it a light trellis roof, sloping from the straight connecting rods above the arches, down to the wall or back of the recess ; this roof might be covered by foliages, thus affording protection from the sun.

In flower-gardens, it is usual to have an ornamental conservatory, and if it be so placed as to permit this kind of erection on each side of it, forming ornamental approaches on its right and left, a beautiful perspective continuity would result when viewed through its length, and the front view would also be improved by it. The expense of this addition is comparatively small, but the effect produced would be both striking and agreeable.



A GARDEN SEAT.

GARDEN WALKS.

The arrangements of garden and plantation walks and drives, require the perception of an artist's eye, and all the judgement of his mind to perfect them:—when properly disposed, they afford relief to the scene by their form and colour, and become connecting and blending mediums to parts of landscape that would else seem disjointed and straggling from each other—in such cases they are like the ribbon that confines the nosegay—uniting individual beauties into one grand whole.

Walks and drives are necessarily the means by which the spectator is brought to view successively, the scenes that are prepared for him; and here the discrimination and taste of the artist is chiefly engaged. Presuming that the spot is furnished with natural and artificial beauties of home scene and distance, his business is to direct his course in such manner that each shall be viewed to the best advantage—that variety shall constantly spring up before the eye, heightened by the effects of well-adjusted contrast.

The effects and benefits of sun and shade must be cultivated in the arrangements of walks: in the heat of the day the refreshing coolness of the latter should be secured, and all the opportunities of sunshine obtained against the chill hours of the morning and evening, and of spring and autumn: indeed, for the perfect arrangement of walks and drives, and the creation of effective scenery in extensive grounds, the artist should be capable of embracing in his mind every effect of sun and shade upon his work, through each hour in the day—of every day in the year.

Although that inestimable compound of quick perception, fine fancy, and sound judgement, commonly denominated TASTE, is requisite to perfect this department of ornamental gardening, and therefore but little subject to rules; which, though they may properly govern the multitude, are merely beacons to the skilful; yet, there are some precepts relating to paths so established by scientific experience and principles, that they are worthy of general attention—they do not, however, relate to formal gardens, which are exempt from such controul.

Paths should not be seen to cross the lawn before the windows of the apartments.

They should not be viewed from the windows along their course.

They should not seem to divide portions of lawn or shrubbery into equal parts.

They should not be quickly sinuous without sufficient cause, and in all cases, connected curves should be unlike each other in extent and compass.

The whole of two, or more curves, should not be visible at the same view.

Paths that are parallel, or that appear to be so, should not be seen at the same time.

They should be well drained, and particularly where the ground is sloping.

They should not ascend rising ground abruptly, but inclinedly.

Walks should always have an outlet, and occasionally diverge into ramifications, so that visitors shall not be obliged to return by the path they went, or to join society when they would choose to be private.

Garden walks and drives are of two kinds—the one formed of gravel or some firm substitute for it; and the other of grass, kept mown and rolled for the purpose of rendering it smooth and even, and to permit the damps to evaporate speedily which it may have received by rain or dews. Grass walks are suited to spacious avenues, or as diverging branches from principal gravel walks, and for summer terraces; they should be wide, that the footstep may not be constrained to form a beaten-path, and they should be bounded by dwarf shrubberies separating them from the over-hanging branches of larger trees, that they may avoid the injurious consequences of their drip.

In the formation of grass paths great care should be taken to lay between the soil and the turf a bed of lime and smith's ashes, or other sufficient means to prevent the occurrence of worm-casts upon them; for, without this precaution, they become unpleasant to walk upon, unsightly, and very troublesome to the gardener.

Gravel walks must be separated from beds of flowers or from plantations, by a border or verge; where the labour to the soil is frequent, as in flower-beds, and the kitchen garden, box is the favorite edging—but to plantation paths, the verge should be of grass, from fifteen to twenty-four inches in width where they are not connected with portions of lawn; but otherwise if it can be so distributed—the path should seem to be inlaid upon the lawn itself, skirting its area and separating it into occasional bays and avoiding the objectional parallel lines which otherwise belong to grass verges.

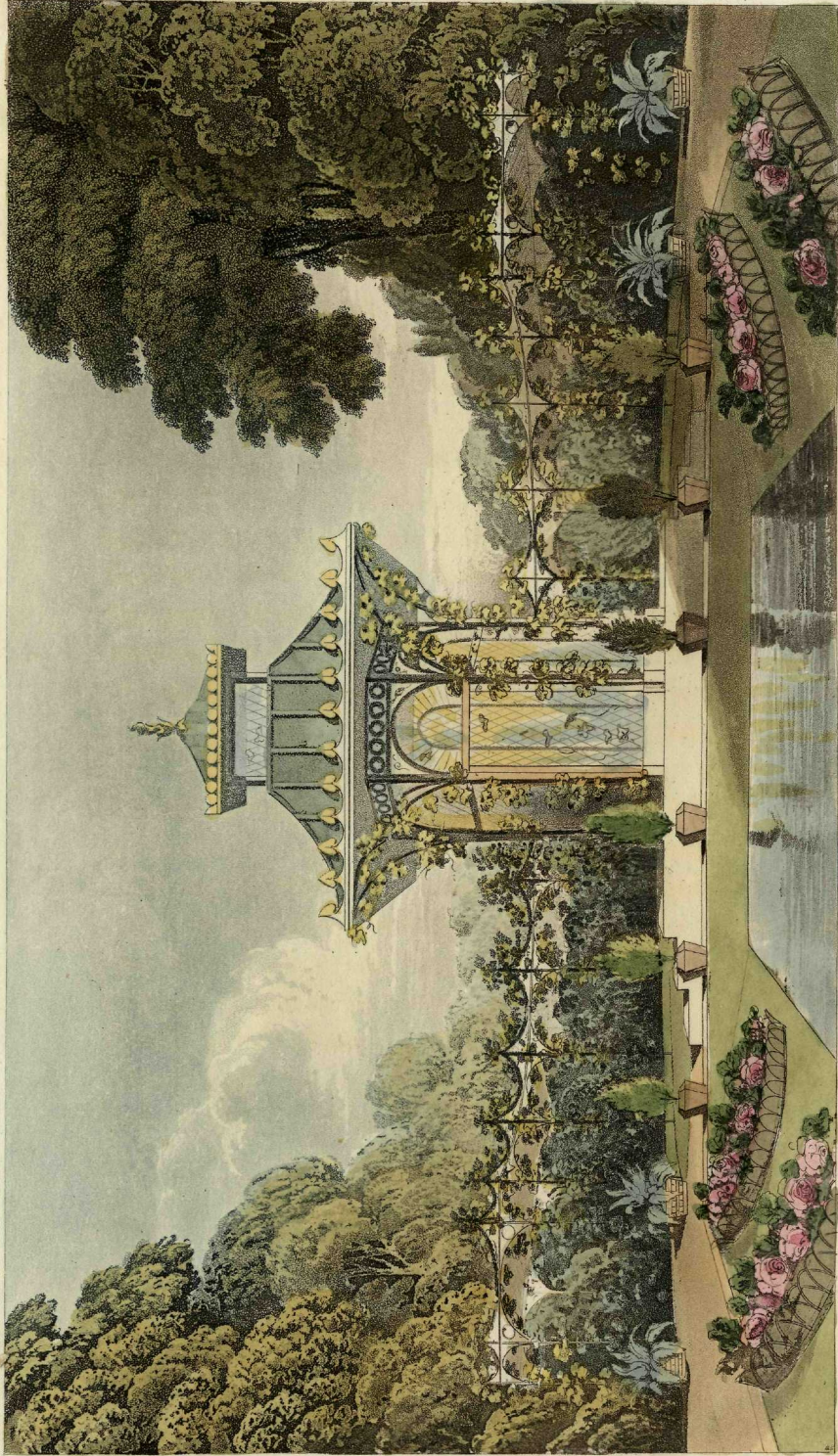
PLATE XX.**AN ALCOVE.**

THE design of an alcove is represented as seated on an eminence, facing an extensive portion of a garden, and so as to become an ornamental feature from the walks. The stile of this little building is light and elegant, but of no specific architectural character; and from its arrangements and design should be rather splendid in its finishing, than otherwise.

The pillars are of iron, and from them are suspended China patters of rich colours: the chains are gilt, as is also the terminal of the roof. The scale-like forms of the roof covering are of thin lead, and might be richly painted; indeed, the whole should be so decorated as to become highly ornamental, and be in splendid harmony with its accompanying parterres and flower-beds—its aspect should be north, to insure shade in the summer, and look forward on the effects of sunshine before it, which would be augmented to the spectator by being viewed from a shaded spot—this circumstance should be attended to in all buildings of the flower-garden, erected for alcoves not intended for the reception of plants; and, in general, where garden-seats are erected they should be disposed with reference to the seasons of the year; thus it is desirable to have a retreat presented to the sun for the spring and autumn, and for summer, one that affords ample shade and free ventilation.



AN ALCOVE.



AN AVIARY.

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PLATE XXI.

AVIARY FOR A FLOWER-GARDEN.

THIS design is intended as the chief feature of a flower-garden—it is an aviary in the centre of an arcade of woodbine, roses, jessamines, and other creeping and flowering shrubs: in front is a piece of water for gold and silver fish, and ornamented by a fountain—the roof of the aviary is greatly projecting, affording shelter and protection to the birds during the months they are permitted to remain in such inclosures, and the supports are formed for the purpose of receiving foliages—the banks sloping to the water, are embellished by flower-beds, enclosed by basket-work, imitations of which are admirably executed in iron, and in small pieces, when placed around the beds they have a good effect, are of easy application, and from the nature of the material very durable.

The custom of the antients to have gardens suited to the seasons of the year is followed by ourselves, or rather our inventions, have superceded the necessity of several gardens, so far at least as our hot-houses and conservatories are concerned; yet there is a defect in our *al fresco* gardens that was avoided by them. Flowers are there planted and sown for succession, as it is called, so that one plant is seen to flourish in full blossom and display, whilst its neighbour on one side is proceeding to decay, and on the other is just budding into promise; this is a defect; and it will be found, that in the best gardens, if they are not prepared for the luxuriance of one or two months, in the year alone, the flowers are in the state alluded to, and do not present the full effects of which they are capable.

PLATE XXII.

A FOUNTAIN.

PLATE XXIII.

THE FRONTISPIECE.

SOURCES of water, were respected or held sacred, from very high antiquity in Eastern nations, as is recorded by historians both sacred and profane. The Greeks, Tuscans, and Romans also, employed them as useful and decorative architecture; and hence they were adopted by the Italians and the French. In the formation of the celebrated gardens of Versailles, they were introduced in profuse magnificence, and became a prime feature in all the varieties of falls, fountains and jets-d'eau. Fashion immediately took them up, and water was spouting every where; no place was complete without a fountain, and the first recommendation of the *tasteful* towards the embellishment of a garden, court, walk, or alley, was "certainly place a fountain there."—But in art, as in matters of less importance, it frequently happens, that fashion encroaches upon, or supercedes the more steady patronage of *fitness* and *propriety*; and in her vacillating progress, adopts or discards, equally without reflection; and, in her dismissal, the subject, which was hitherto her pride and boast, becomes as obnoxious to her distaste. Thus it was with the fountain in ornamental gardening.

As in other cases where fashion predominates, its fulness produced its fall;—their absurd adoption in most instances, with the incessant repetition of them, occasioned satiety and disgust, consequently they were demolished with as little regard to fine



A GARDEN FOUNTAIN .

feeling or sound judgement as was bestowed upon them when first erected. Time has now banished the impression that was fatal to such designs, and their beauties are again proper subjects for garden embellishment, when circumstances permit an unforced use of them. Water is rarely otherwise than desirable; and the motion and sound of lightly-falling water gives liveliness to a spot however secluded, that is not readily obtained in its absence.

To execute the proposed fountains it is necessary to be in possession of a body of water at a sufficient height to produce the jet, and it must be something higher than the altitude proposed, because of the resistance the jet meets with, and amongst others, from the pressure of the air, and in striking against its descending waters: the aperture at which the water escapes must be proportioned to the height of the reservoir, and to the diameter of the conducting pipes. The following table will give the practical results, in feet, of the received theories on this subject.

Height of Reservoir.	Diameter of conducting Pipes.	Diameter of aperture or ajutage.	Height of the Jet.
Feet.			Ft. D.
5	1 $\frac{1}{4}$ inch	$\frac{1}{4}$ inch	4 : 91
10	2 —	$\frac{1}{2}$ —	9 : 68
20	2 $\frac{1}{2}$ —	$\frac{1}{2}$ —	18 : 82
30	3 $\frac{1}{4}$ —	$\frac{5}{8}$ —	27 : 48
40	4 $\frac{1}{2}$ —	$\frac{3}{4}$ —	35 : 74
50	5 —	$\frac{3}{4}$ —	43 : 65
60	6 —	1 inch	51 : 24
80	7 —	1 $\frac{1}{4}$ —	65 : 64
100	8 —	1 $\frac{1}{2}$ —	79 : 12

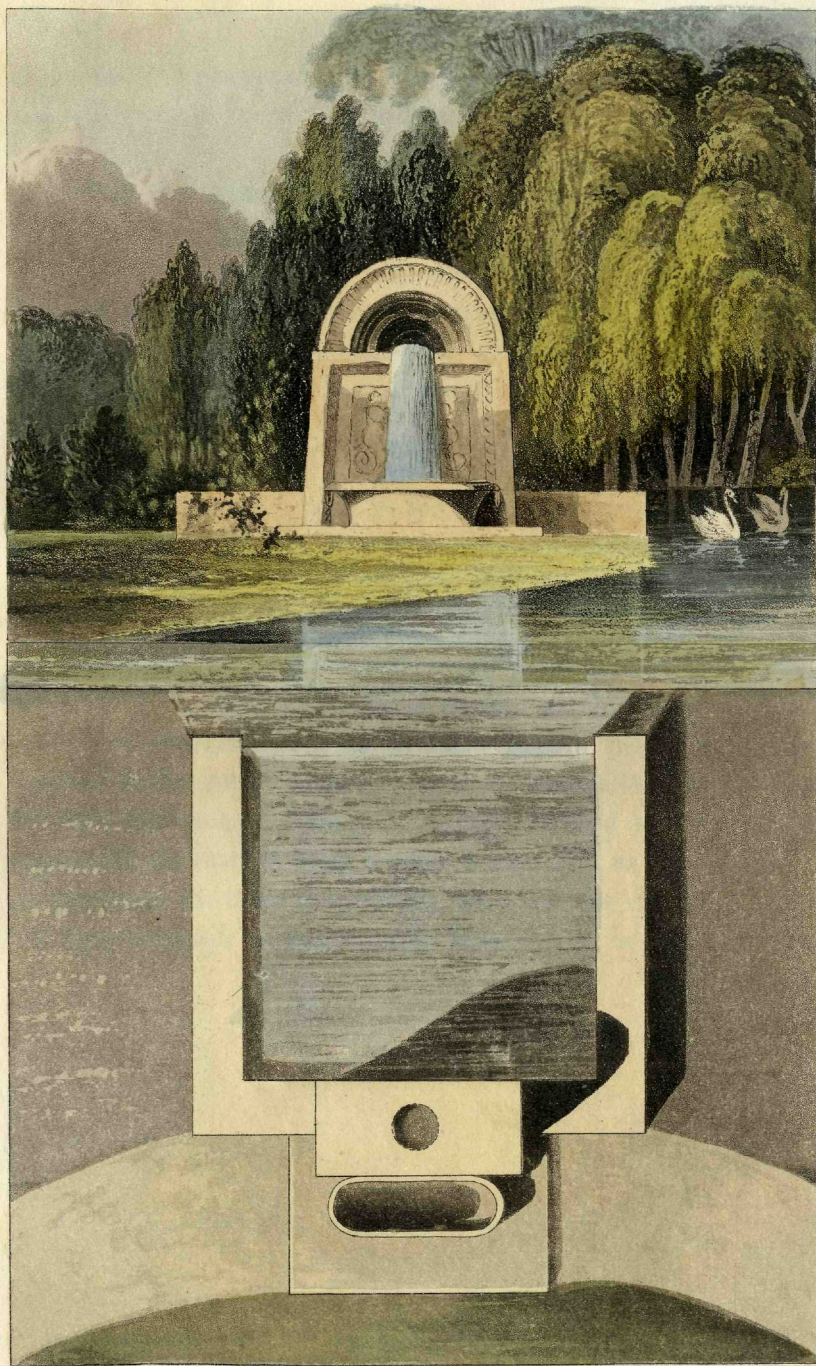
These proportions of conducting-pipes are suitable to jets removed from reservoirs not exceeding five hundred feet; but

if the water requires to be brought from a yet greater distance the pipes must be of larger diameters.

Unless the bends in pipes of communication from the reservoir to the aperture or ajutage be easy and bold, the escape will be proportionally impeded; and to produce an even and regular jet it is necessary to apply a suitable air-vessel near to the ajutage, the construction of which is well known to manufacturers in copper, of which material they are usually constructed.

The designs are simple in form, and consequently limited in show of water; but if the jets were amply supplied, the overflow of the tables would produce the effect desired.

Designs of this kind are now usually manufactured in artificial stone, or sculptured in Portland stone; as they were formerly of lead, the convertibility of which valuable metal undoubtedly assisted in the rapid disappearance of fountains as soon as they fell into disrepute. The present rage for cast iron will probably supercede the use of such leaden works, and as iron would offer no premium for their demolition, they may be expected to enjoy a longer triumph of fashionable importance in our gardens.



A FOUNTAIN.

PLATE XXIV.

A FOUNTAIN.

FEW architectural embellishments have so interesting an effect as fountains, and being capable of an inexhaustible variety of design, situation and magnitude, it is rather a matter of surprise that their beauties have been neglected, ever since the general abandonment of them nearly a century ago. At that time certainly their whimsical and profuse introduction in all places, suitable and otherwise, naturally satiated the taste, and was eventually altogether fatal to their cultivation; but, since they have been excluded so long from our country, the motive which effected it, is surely banished also, and they may again very properly meet with encouragement, and succeed to some of the patronage by which far less valuable material is now fostered.

When a supply of water is adequate, fountains may in most cases be introduced with propriety; for it is that part of their artificialness which implies scarcity of water, and manual labour in effecting a display of its powers, that is offensive to true taste; and surely it must be most painful to witness such a display, when it is known that, to produce it, a poor fellow, hid in some nook of the premises, is pumping most lustily, and anxiously wishing you would turn your attention to some other object, that his labour may be over. It was formerly, however, no uncommon thing to witness extensive displays at the expense of proportionately laborious means.

PLATE XXV.

A BATH.

AMONG the decorative buildings employed for the embellishment of gardens, the bath should not be neglected, for its important usefulness demands a place wherever pure water can be obtained; and the agreeableness alone of bathing, without its salubrity, should suffice to procure to the bath a higher degree of patronage than it has yet received in this and its neighbouring country: but during many years the difficulties of dress, consequent on the fashion of wearing powder in the hair, were inimical to its use: this impediment being removed, it is probable that baths will be employed by us as common and frequent sources of innocent pleasure as well as for medical relief.

Bathing among the Romans was held in very high estimation, so much indeed, Rome alone is said at one time to have contained eight hundred and fifty-six public baths; and the emperors endeavoured to conciliate the people by the erection of such buildings. Those of Paulus Æmilius, Titus, and Dioclesian, ranked amongst the noblest edifices of the empire.

The use of the tepid bath is now so much prescribed, and the method of imparting heat to water is so simple and perfect in its application, that the warm bath ought to accompany the cold one.



A BATH.

PLATE XXVI.**AN APIARY.**

THE cultivation of bees as a rural amusement, gives occasion for the annexed plate, presenting a subject for garden embellishment; for few studies afford more satisfactory results to persons of leisure and reflection, than are to be obtained by contemplating the habits and conduct of these little animals from which just lessons of prudence, industry, and social virtue, may be as correctly acquired, as from the deep-studied instruction of the schools.

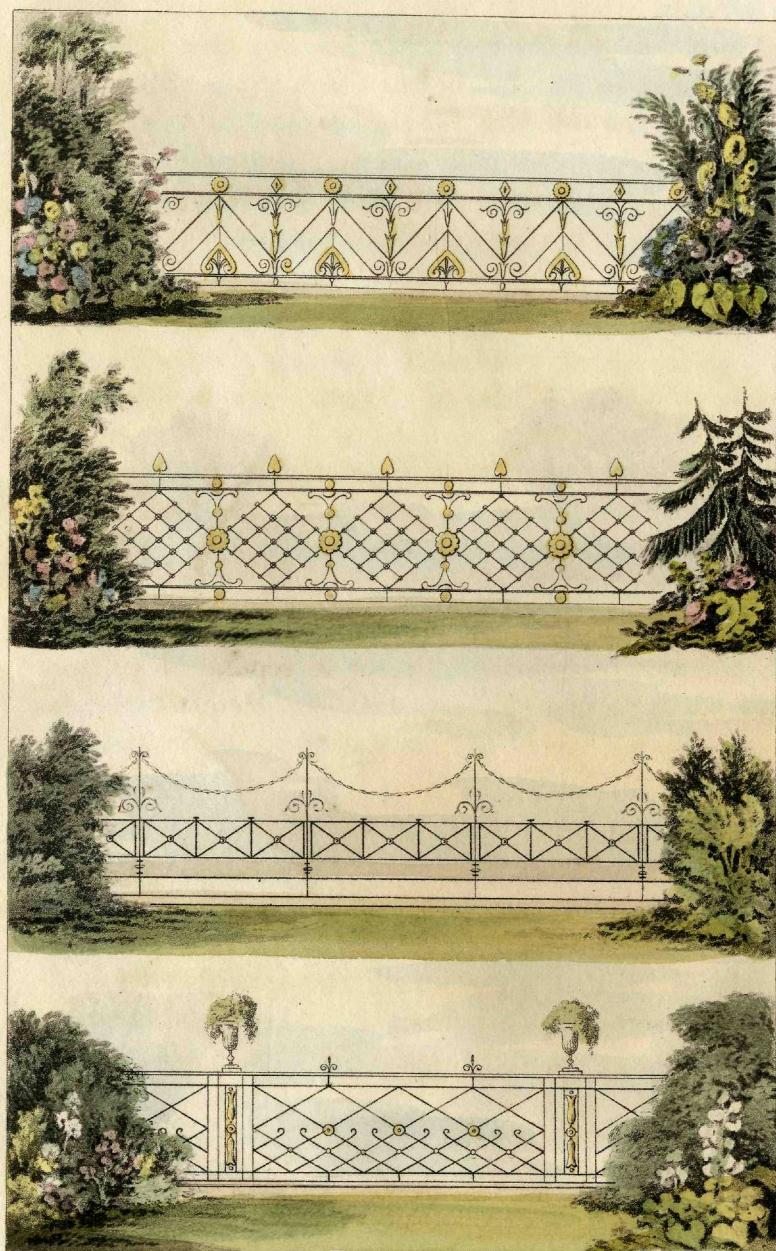
The design for an apiary is given as an ornamental reception for the hives, which are, as usual, placed on forms, and sheltered by a roofing which encompasses them from the ground: in an arched canopy covered with reeds, and lined beneath an opening to admit a free current of air, with straw mattings, similar to the hives themselves, the more fully to screen them from the excessive heat which transpires from other roofings, and is injurious to their contents. The back of this erection is supposed to be glass, through which the bees would be visible from the walk behind it; and the wire fence is placed on each side as a guard, to prevent the too near approach of persons, who would be liable to attack from their offended government, always prepared to repulse intruders. An apiary should be remote from the farm and domestic offices, and placed under the care of the gardener, near to whose labours it is best situated, and whose gardens, plantations and orchards, afford the means for an abundant produce of wax and honey.

Bees affect warmth, and need ample shelter: their abodes should therefore present to the southward, and be protected from the north and east winds particularly, and from the driving rains of the south-west; they should be so constructed also as to be screened from the degree cold, by which honey becomes candied: thus it will appear, that the apiary should be situated in low and sheltered spots, that a medium temperature may be more readily obtained and preserved.

Water is essential to bees, which should be near their abode: a small pool is therefore introduced in the design, and as a receptacle also for valuable aquatic plants.

The improvements recently made in hiving bees are worthy of particular attention:—by the arrangements made according to Wildman's method, not only a regular examination of the proceedings of these ingenious artificers is permitted, but the comb and honey can be collected in small portions:—besides, they afford the very humane opportunity of collecting the honey and the wax, without the ungracious necessity of destroying the animals, when we wrest from them their store-houses and their treasures.

Hemlock, nightshade, red-poppy, feverfew, black briony, box-wood, hew, and other plants of a bitter flavour are injurious to the Apiary, as they impart such qualities to the honey, if the bees select from them; these should therefore be banished from its neighbourhood.



GARDEN RAILING.

PLATE XXVII.

GARDEN RAILING.

FOR the purposes of separation, or of protection, an ornamental fence is sometimes required in flower gardens; and they impart considerable finish when tastefully designed: but usually they are very far from meriting distinction on that account.

As varieties of design the annexed plate is introduced, some of which have been executed, and being bronzed, and in part gilt, have proved both decorative and useful. They are designed to be chiefly executed in iron, and the lighter parts, of strong copper wire.

Although these designs are suitable to the flower garden, they are not so as fences against cattle, or to separate lawn from pasture, or the latter from the shrubberies. Here the simplest are most proper—formed by four or five strong horizontal bars, finished by a chain at top, supported at equal distances by efficient standards; this is perhaps the least obtrusive to the sight, and the mind is satisfied of its powers of protection, against the inroads of the cattle that may occupy the pastures.

In small grounds and where no other animals than sheep are fed, the lighter sort of fence composed of wire nettings, are sufficient for the purpose; and they may be rendered nearly invisible to a distant observer by color.

PLATE XXVIII.

A CENOTAPH.

IT is justly observed by a celebrated writer on the embellishments of gardens, that they are usually uninteresting from want of variety, and insipid, as they induce no sentiment beyond what springs from rural beauty, although their object is, to fill the mind by varied incident and contrasting subject. To this truth, however, many of our best gardens are tasteful exceptions; and fashion is again adopting the aid of architecture and sculpture towards multiplying the means by which a judicious change and interest are created, which she once abandoned; because mere *eye-traps* and grotesque absurdities were substituted for works of real art, and intrusively thrust upon the observer at every turn and alley of the plantations.

The annexed design is intended not merely as an embellishment, but as the model for some monument of veneration, esteem, or respect for departed worth or friendship. Its situation in grounds would properly be a spot adapted and exclusively devoted to solitude and meditation.

FINIS.



A CENOTAPH,

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